



K. C. ARYAN



REKHĀ

A BOOK ON ART AND ANATOMY OF INDIAN LANGUAGES AND SYMBOLS

BY
K. C. ARYAN

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PREFACE.

In the following pages we present, a full length, analytical study of Deva-Nagri Calligraphy, and Indian design. We are aware that this pioneering effort, first of its kind in the line, needs a long range of scholarship and a co-operation of factors, that are usually associated with the governmental machinery.

As to the utility of such a treatise there is hardly any doubt. We only hope that the book will enjoy right sort of appreciation at the hands of students and public alike.

INTRODUCTION.

The introduction and practice of commercial art in our country has been of recent origin. The models of achievement before us are still western. The books on the subject are still in foreign language. To my knowledge, Mr. Aryan's book 'Rekha' is, perhaps, the first of its kind in the Indian languages. It is therefore, with a sincere and real appreciation of Mr. Aryan's labours that I write these few lines as foreward to this pioneer effort of his in the cause of the development of commercial art in the country. The book covers every important aspect of commercial art, describing, in practical terms with numerous diagrams and illustrations every step in its use. 'REKHA' may well be taken as a text for class and as a guide for the practising commercial artists because it presents basic background knowledge that every Commercial Artist must have in order to succeed as a competent professional. Mr. Aryan has expertly dealt with different styles of Deva-Nagri lettering, monograms, trade marks, insets emblems book wrappers etc., besides, formulating the basic principles of press layouts, and describing various techniques employed in commercial art. He has profusely drawn upon his experience as a practising commercial artist, and he has given his solution to the problems facing commercial artists in the country by giving a national basis to the patterns and symbols employed in publicity designing.

S. L. PRASHER M. A.

(Principal Govt. School of Arts, Simla.)

SIMLA 9th Jan. '52

FOREWORD

Indian design and Deva-Nagri Calligraphy are conspicuously absent in our Industry and Commercial Art. With the growth of industry and consequent increase in marketable commodity, functional Art has stepped into its place in the life of the community to advertise its goods. But in this field, our artists so far have slavishly imitated its equivalent in the Western World.

Since Independence, new demands are created in our Art and on our artists. This applies equally to commerce and industry. In other prosperous countries, a holy alliance between Art and Industry exists. In India such a need has only begun to be felt.

REKHA appears at a very opportune moment to fulfil the need of the time. Therefore, S. J. Aryan well deserves our congratulations. Artists, Art students, leaders of Commerce and Industrialists have reason to be grateful for the pain the author has taken to bring out a well-planned and competently-carried-out book on Hindi lettering and Indian motifs, based on Tradition.

The scope of active use of indigenous designs and Deva-Nagri scripts pulsates with possibilities in the near future. Indianising the trend of Commercial Art is as necessary as Indianising industry. REKHA is a pioneering effort in

this respect. It will effectively serve the dual purpose of a ready reference-book as well as guide to artists and art students. The book, I am sure, will help in moulding the outlook of younger artists aspiring to shine in the field of commercial art.

Sj. Aryan may not be so widely known because of his retiring disposition but as the author of REKHA he is bound to come in the lime-light. I wish he will be fruitfully occupied for a long time to come.

B. Sanyal.

President Delhi Silpi Chakra.

A WORD OF APOLOGY

For various reasons this volume has to be prefaced with a word of apology. Being the very first attempt of its kind in this sub-continent, it may suffer from various drawbacks of commission and omission. In fact in India commercial art, in theory as well as practice, is in such a state of degradation that any attempt to find method in this madness is bound to entail innumerable difficulties and the result is bound to be of enormous dimension. Majority of our Artists are after money and therefore with most of them, pair of scissors has acquired a greater utility as an instrument of commercial art than the brush or the quill.

Can we therefore blame the artist ? Partly he has to share his portion of blame: he should not be spared. He has degraded commercial art, he is selling himself away in exchange for money. But this has been solely due to social setback which compels the poor artist to fix his gaze towards the purely physical sides of things. Material or rather commercial outlook upon life derived from the West has vitiated our ideals. Life's values have been shaken to their very foundations. We have gone beyond our Western masters in selling our way through life. Such a deterioration was inevitable after two centuries' political and moral slavery. There is no wonder that in every sphere of life, we are aping the foreigners, there is also no wonder if our artist is pasting together a few American designs and creating a crazy set of patches; to be displayed as by original work of art.

All art, whether commercial or fine, must hold the mirror to life and since our social life is different from that of the West, our art should naturally find a different expression. In the past it was so. Indian artists went to their surroundings for material rather than to THE ARTIST or THE STUDIO. India has a rich legacy in Art like any other branch of mental activity. Our forefathers left us innumerable designs. Due to the repeated disturbances in the country much was destroyed. The present volume is an attempt at editing all that has been made available after years of patient labour. Old books and documents have been got from far and near. Still the result, I see, is far from satisfactory. I feel that I have set the ball rolling and I expect that some-one with bigger resources and more technical skill at his command will take up the work seriously.

Regarding the plan of this book, it is meant to be a guide for a commercial artist in India, not with a view to help him make more money but with a view to stir up originality in the line. Slavishness in any walk of life creates mental sluggishness. We shall be pleased if we succeed in inspiring even a few people to take up the right stand and work on the proper, traditional foundations of Indian Art.

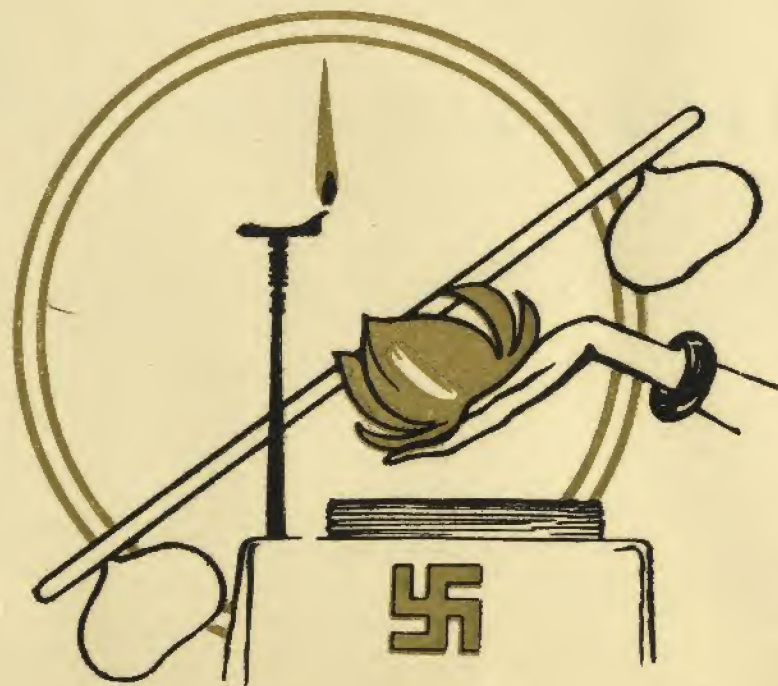
K. C. ARYAN

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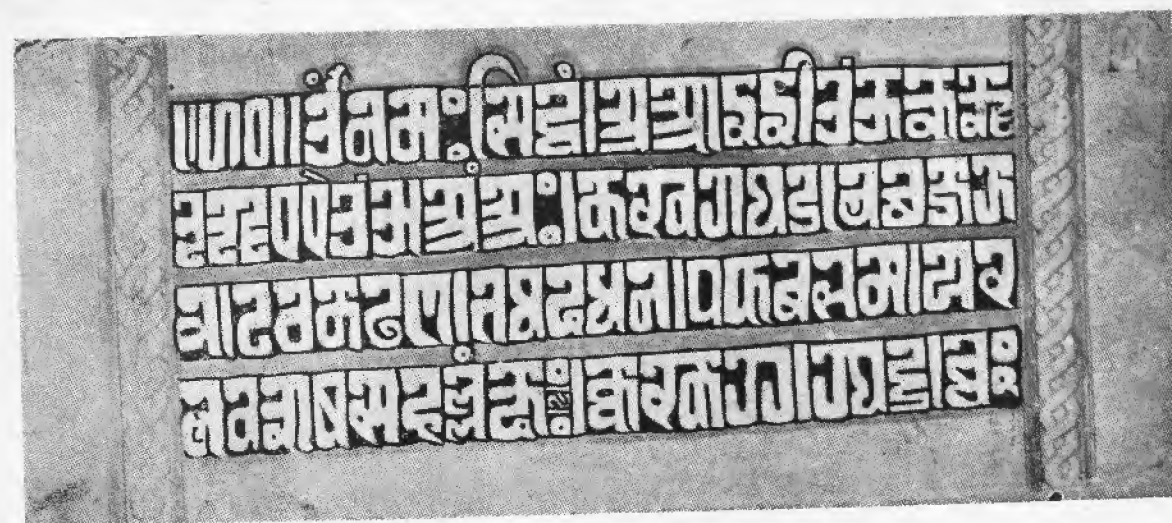


LETTERING & CALLIGRAPHY

LETTERING & CALLIGRAPHY

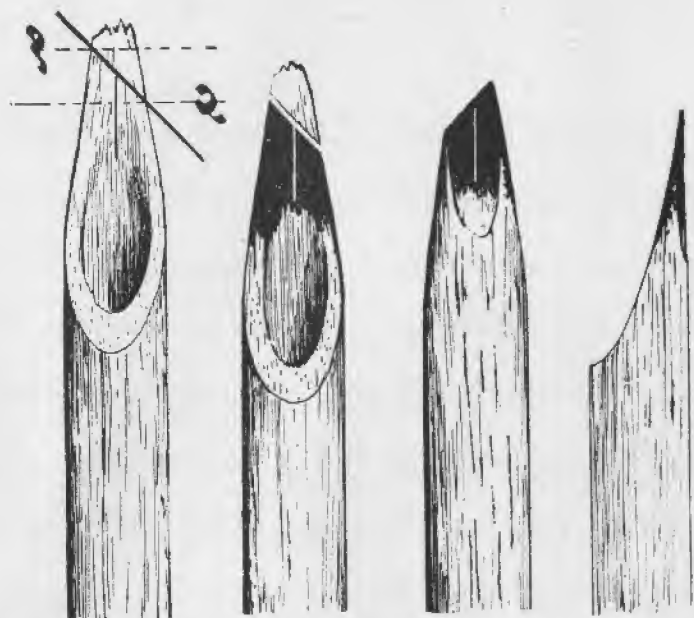
Written words are ideas made visible. They serve as vehicles of thoughts, and concepts. The discovery of the written word, as we all know, was a long process of evolution. The earliest records of writing, are engraved signs; signs which conveyed the meaning only to the initiated few. Gradually signs, in the nature of picture-graphs, like hieroglyphics of ancient Egypt, came into use. The abstract shapes of letters became familiar only after centuries of cruder, yet none the less lively attempts at communication.

Deva-Nagri script, has come down to us after passing through several centuries of active use. The present forms of the letters are by no means culmination of formal elegance. The oldest Brahmi edicts, can rightly be taken as forerunner of Deva-Nagri (Language of citizens of gods). Brahmi and earlier stone edicts in Deva-Nagri have a severe quality which can be called monumental. The script gives a sense of seriousness. A written line of old Deva-Nagri is rich in texture, due to horizontals and verticals being emphasised in subtle variations. The truth of this statement will be apparent if we even casually glance to pre-jain and jain palmleaf manuscripts. Here the written area makes a definite format and spaces between two verses are embedded with verse number in a different colour. This creates variation in uniformity and texture. Eye never gets tired due to monotony, yet it is not continually strained by one change being followed by another rapidly.



Deva - Nagri script - old style 1600 A. D.

The current shapes of Deva-Nagri are missionary versions of letters taken from the old reed-written manuscripts. The English rulers came to India, first as missionaries and later as traders. As missionaries, they needed a handy way of translating the scriptures and Bible; there was no vernacular printing system comparable to the English. These enterprising missionaries, considering the state of chaos, that prevailed in the political scene deserve credit for giving a phillip to local printing. They employed the scribes that used to work under the existing courts of noblemen and rulers. And after a patient trial and error they decided for the present typography. The main defect of this type is that in order to bring the Deva-Nagri letter in conformity to English letter, a squarish shape was chosen and all the letters were organised in circular or rectangular movement, which did not always fit in with the long tradition, in Deva-Nagri script. They need not be taken as the last word on typographic elegance.

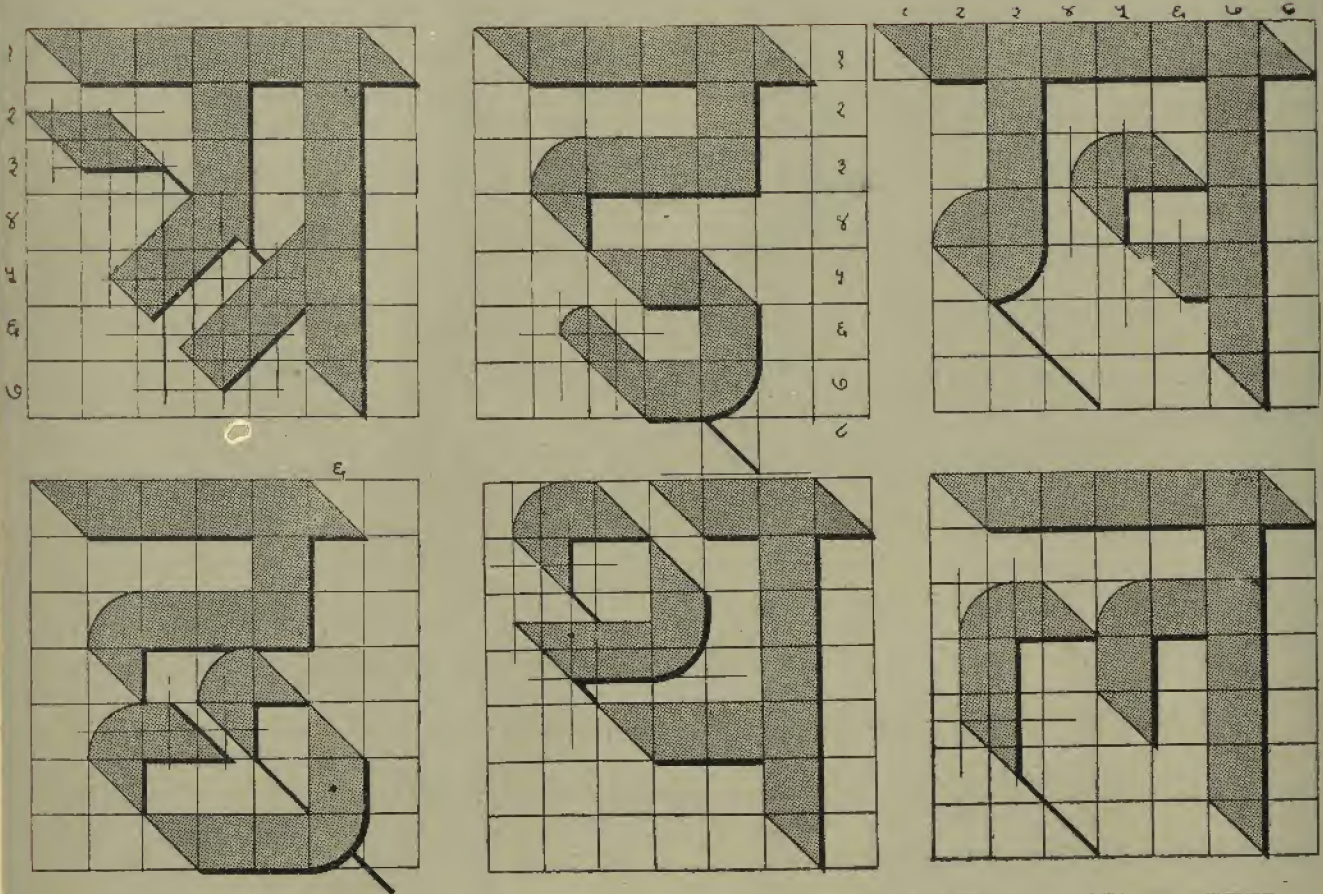
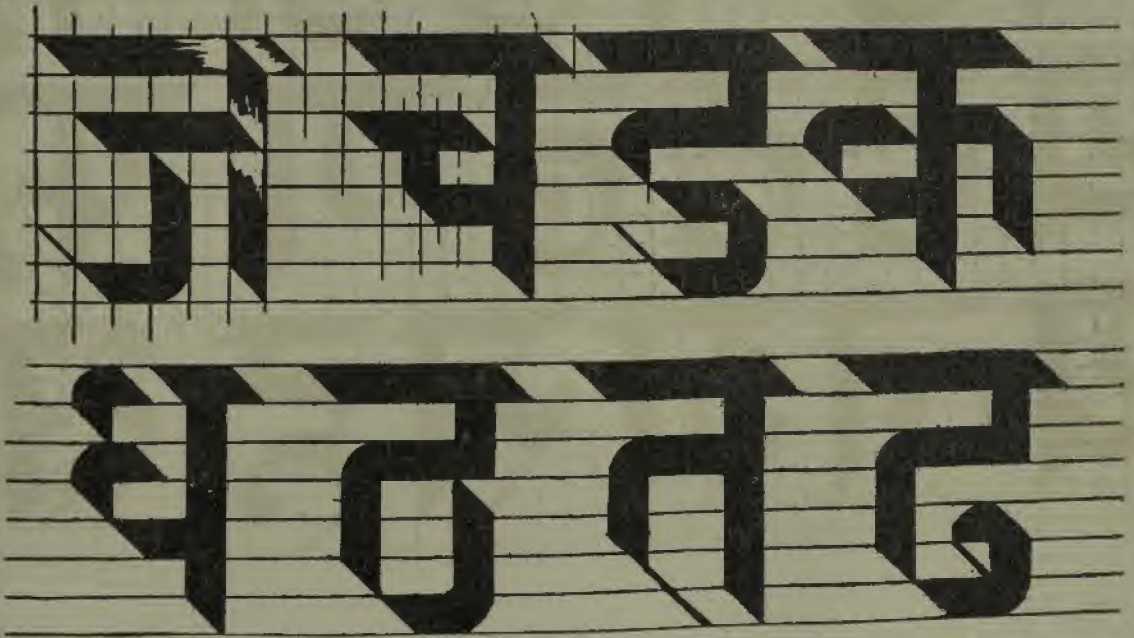
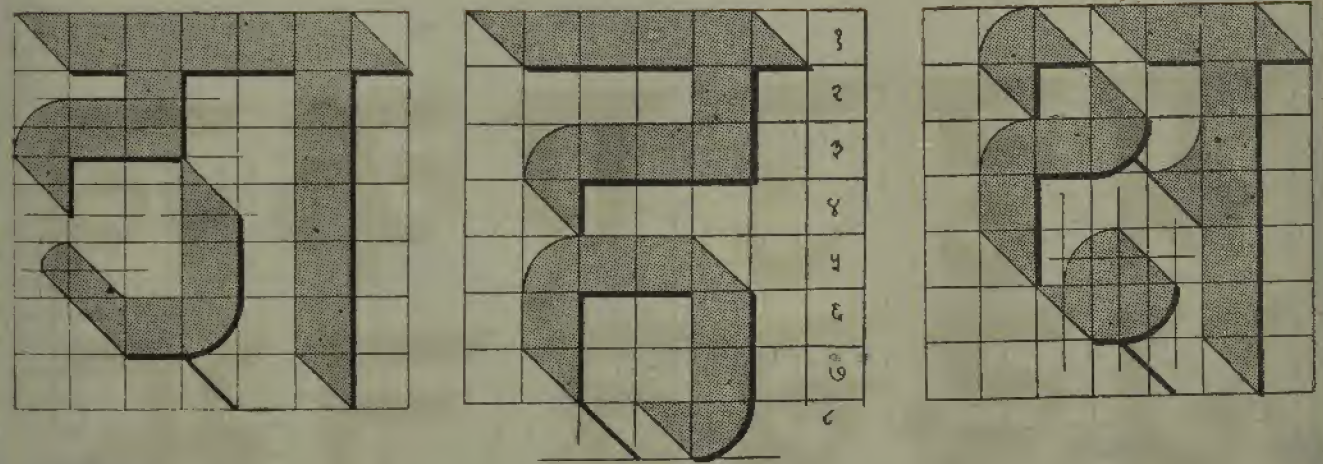


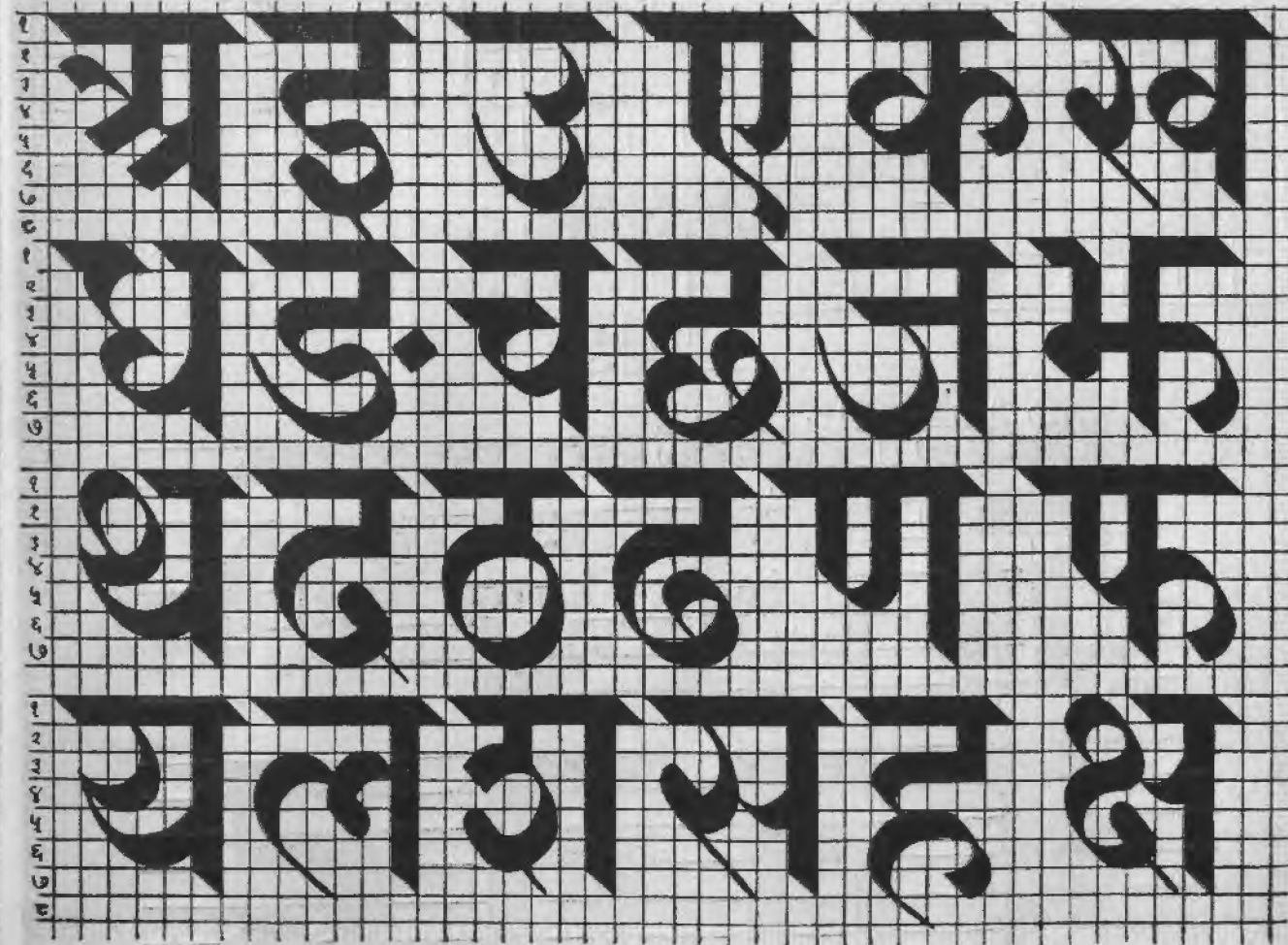
The Deva-Nagri as we know today has been evolved as a reed-written script. The common reed—a product of river-side marshes, having necessary flexibility and hardness for calligraphy, has been in use since long.

Handling of reed is quite a simple affair, if one knows the method. End of the pencil length of a reed is cut skantwise as in the above figure. The thin end of the wedge is again cut at 45° —and finally a vertical fissure in the centre is forced. This makes the reed flexible and helps an easy flow of ink.

Anatomy of Deva-Nagri lettering is a subject by itself, and we have no literature available which delineates its rules and methods. The Roman alphabets have a long series and experiments in Typography behind it and innumerable books can be looked into as references. Our attempts here will be restricted to choosing the structural characteristics of letters and then its variations in practice.

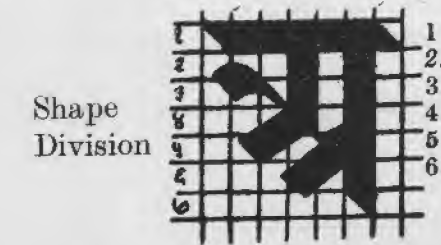
Almost all the letters possess one horizontal bar which supports the letter shape; and one vertical bar joining to the horizontal top-bar, which serves as a medium of support. Thus there are two primary strokes one horizontal bar and one vertical. To facilitate the beginner we have drawn the letters through graph. The graph will clearly show the direction and proportion of each letter. This will bring out their balanced and well spaced display. The method of 'Graphic' representation took a long time, before it was found out.





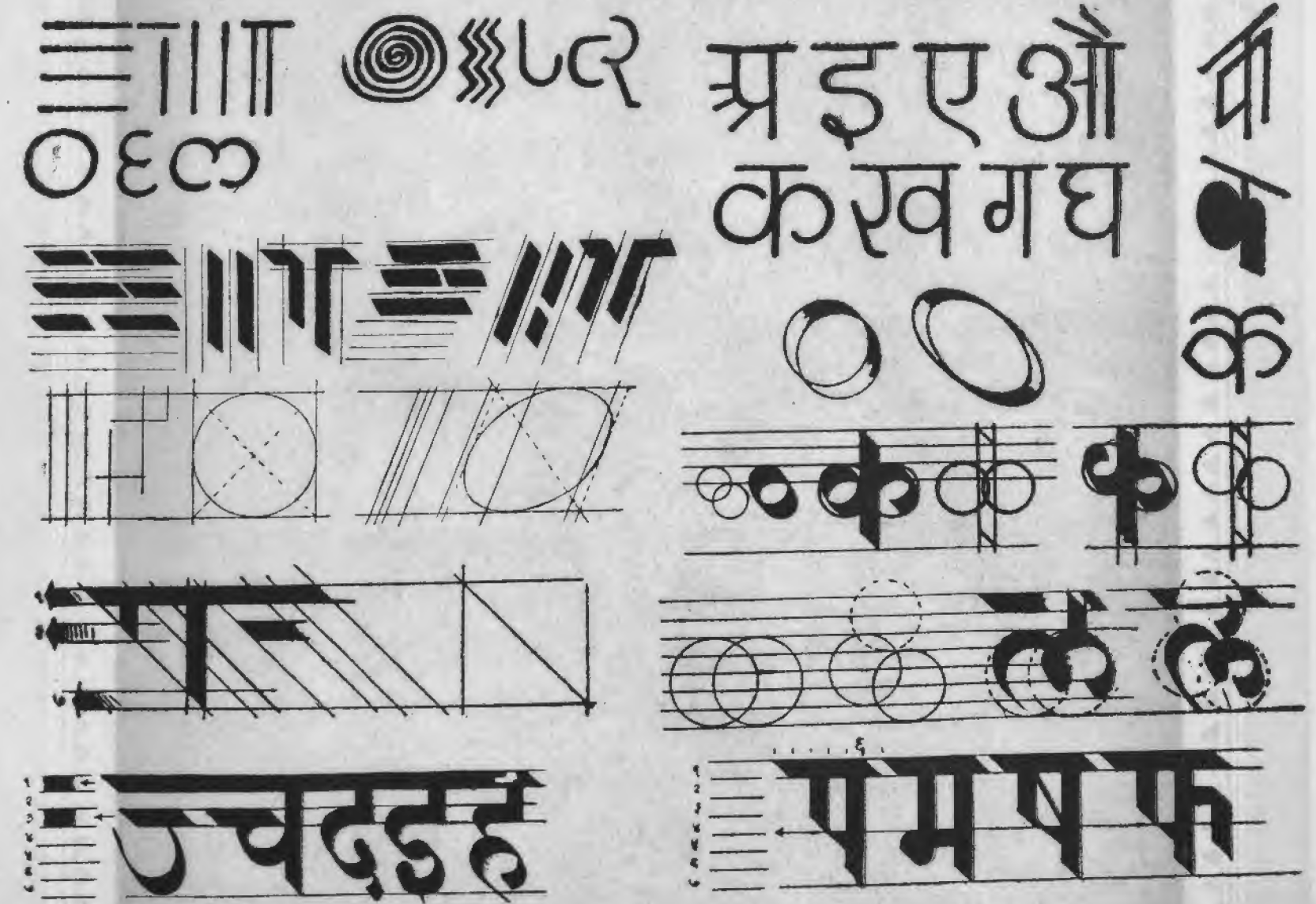
A long comparative study of old and new specimens of scripts was undertaken; a thorough setting of these was done, thus structural principles and anatomy of each letter was determined. In English, the system of standard letters is based on point system. Thickness of the limb of a letter, is taken as a measuring unit. A Letter can be seven point, more or less.

In treating the letters on the graph, we have chosen seven divisions of the letter-length. Now these seven divisions are adequate to bring out the development of one complete movement of a single letter. The first division mainly serves as the horizontal bar of the letter from second division to seventh. The calligraphy is carefully modelled leaving appropriate spacing around the letter motif.



To revert to our 'Graphic' chart, the curves are substituted by Diagonals. The pen-cut, direction of pen stroke, and variation in thickness of stroke in movement are clearly indicated. The scaling of letters is especially appended to help the student as a reference. At the out sets, scales and pencils should be used to guide the final calligraphy or script work.

In the subsequent charts, all the strokes of reed are classified and grouped. This will enable the student to attain something like proficiency by repeated practice of each stroke. The most significant factor to be remembered, is the points where the stroke begins, and ends. If proper direction is maintained the look of the letters will automatically come to the required shape.



अ आ इ ई ओ ऊ
 ऋ ॠ लृ लृ ए
 ऐ औ अं अः

क ख ग घ ङ च
 छ ज झ ञ ट ठ
 ड ढ ण त थ द
 ध न प फ ब भ
 म य र ल व श

ष स ह क्ष त्र ज्ञ
 १२३४५६७८९०
 ग ठ न ल श ष ह
 छ ण झ १५६८९

Next in order come the compound letters—two or more letters joined. This joining is rather a tricky affair. The character of separate constituents demand respect and yet the joint effect should itself be unifying and not merely have a 'stuck-on' look.

ॐ नमो भगवते वासुदेवाय
 ॐ नमो भगवते वासुदेवाय
 ॐ नमो भगवते वासुदेवाय
 ॐ नमो भगवते वासुदेवाय
 ॐ नमो भगवते वासुदेवाय
 ॐ नमो भगवते वासुदेवाय

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 ॐ नमो भगवते वासुदेवाय
 ॐ नमो भगवते वासुदेवाय
 ॐ नमो भगवते वासुदेवाय
 ॐ नमो भगवते वासुदेवाय

संयुक्त उद्योग राक्षाय
 उत्पन्न दृष्टि मृत्यु
 वृद्धि पूर्वा अद्भुता
 द्वार स्त्री रु रु लल
 ग्र श्व ह ह्य ह्य

ଧୃତୀମୟାଦ
 ଶୃଙ୍ଖଳାକଳାହରା
 ଶୃଙ୍ଖଳାକଳାହରା

ଋଷଭାକଳାହରା

ଧୃତୀମୟାଦ
 ଶୃଙ୍ଖଳାକଳାହରା
 ଶୃଙ୍ଖଳାକଳାହରା
 ଶୃଙ୍ଖଳାକଳାହରା
 ଶୃଙ୍ଖଳାକଳାହରା

The modern science of advertising has created many new problems for the artist. The monotony of typefaces need relief and best talents in art are required for solution of such problems. The birth of Italics in Deva-Nagri was not a very recent event. Infact many of the old manuscripts, and note books show its presence.

1. Brush writing.
2. Chinese.
3. Shade.
4. Fac-simile.

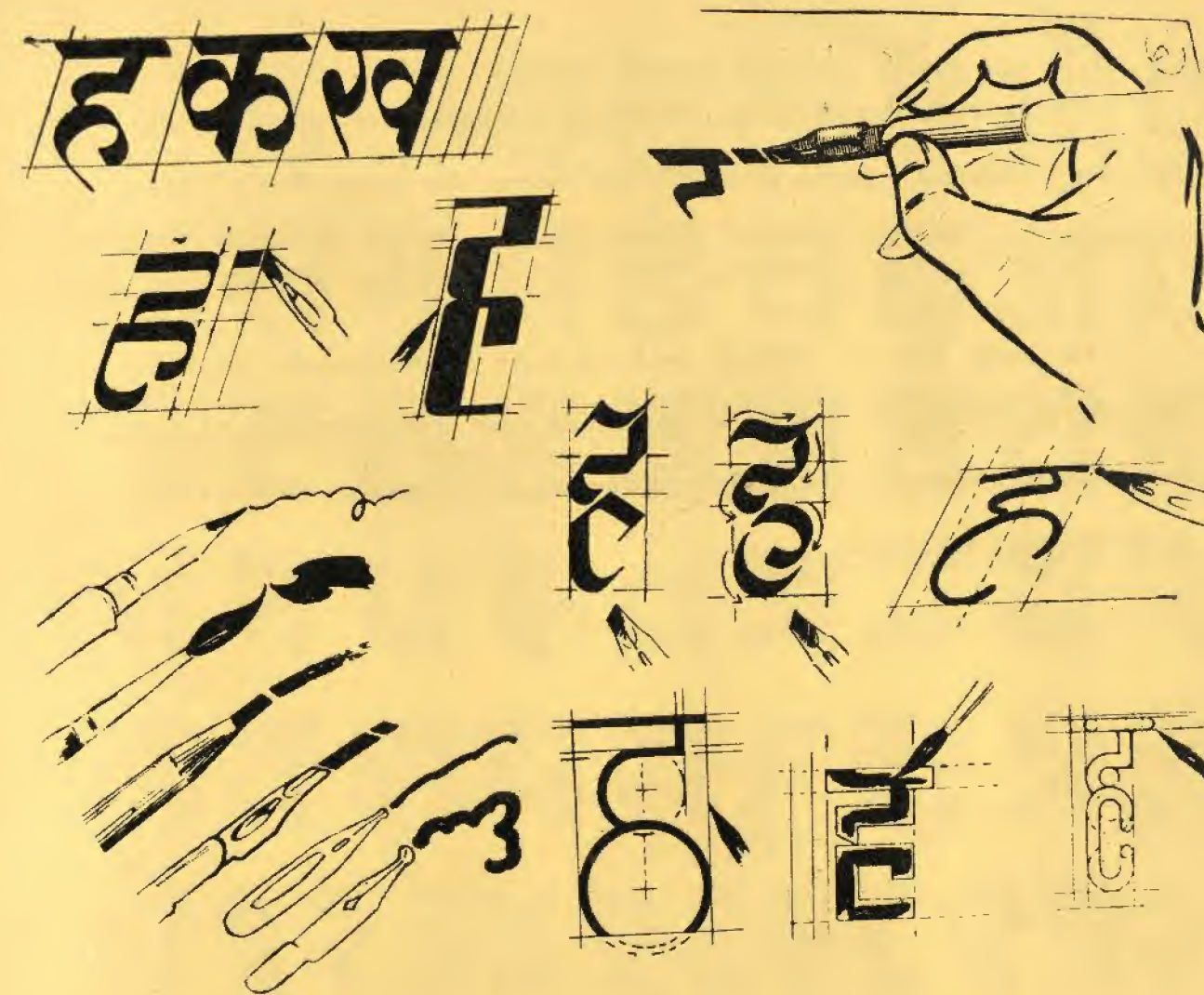
Amongst some of the newer ways of lettering, Brush drawing can find an important place. Brush being flexible and sensitive to the minutest muscular variations, records the letter shapes in a cartfree and Joyous mood. In amongst the chinese,—who use brush universally, all office work and signatures for banking purposes are done with brush—claim the brush expresses subtlest of human inflections and modulations. One had to admit their claim if only we see the great master-pieces of chinese calligraphy.

Another method of writing, top to bottom vertically—also owes its origin to the chinese genius. This is quite a novel way, and gives a distinctive effect to the entire lay out. The only drawback of such a treatment is that, our eye being used to left to right movement, sudden vertical way arrests its legibility. But if used sparingly, does create very attractive and catchy lay-outs.

The inclined look of italics is particularly very effective, it indicates speed and movement. It also serves, by contrast, as an 'eye-catcher'. Next to these we have included several other letter faces that have become almost indispensable for any modern, satisfying lay-out. Solid type is monumental and carries weight. It gives a sort of seriousness and emphasise, to the word-content. A thin and sharp type is elegant, cheerful and can be effectively used for cosmetics and other fashions lares. The classical or ornate are useful for themes of historical or mythological import. Inclined letters can successfully be utilised in order to convey motion or excitement, but a word of caution is necessary. The inclination should not overstep 45°, lest the legibility which is a prime requisite is marred.

There has been in ancient times, a new departure of combining differently inclined letters by way of novelty and interest. But if overdone it is more apt to be disturbing, than communicative.

Another variation that has been specially indicated here, is that of vanishing letters. The theory of vanishing perspectives is subject by itself; and deserves special treatment. But we would prefer to indicate few examples of lettering, and have the rest of the problem for a separate treatise. Vanishing letters with one or more vanishing points are particularly effective where an emphatic statement is to be made, to the exclusion of other matter.



Finally a novel way-what may be termed as illustrative or psychological lettering is explained. In this manner letters convey the import with a doubled emphasis.

Fac-simile type, is sparingly used especially where signatures, messages, proverbs, or affirmations are to be underlined with distinction. This is very convincing and authentic, and if used with just care and restraint, creates a sense of documentary exactitude.

अ ई ऊ ऋ लृ ए औ प्रः
 क ख ग घ ङ च छ ज झ
 ञ ट ठ ड ढ श ष त थ द
 ध न प फ ब्र य म य र
 ल व श ष स ह क्ष त्र ज्ञ
 ० १ २ ३ ४ ५ ६ ७ ८ ९ १०

ॐ अं क ख ग घ ङ च छ ज झ
 ञ ट ठ ड ढ ण त थ द
 ध न प फ ब भ म य र
 ल व श ष स ह ळ ऋ ॠ
 ॐ १ २ ३ ४ ५ ६ ७ ८ ९ १०

ॐ अं क ख ग घ ङ च छ ज झ
 ञ ट ठ ड ढ ण त थ द
 ध न प फ ब भ म य र
 ल व श ष स ह ळ ऋ ॠ
 ॐ १ २ ३ ४ ५ ६ ७ ८ ९ १०

ॐ ई ऊ म न न ॐ ओ ऋ
 न ख ग व ङ न ह न ऋ
 न व ङ ङ ङ न थ र
 य न ण ण न म म व र
 न व श ष स ह वा न ज
 शी १ २ ३ ४ ५ ६ ७ ८ ९ १०

ॐ ई ऊ म न न ॐ ओ ऋ
 न ख ग व ङ न ह न ऋ
 न व ङ ङ ङ न थ र
 य न ण ण न म म व र
 न व श ष स ह वा न ज
 शी १ २ ३ ४ ५ ६ ७ ८ ९ १०

अ ई ऊ ऋ ॠ लृ ए औ अ
 क ख ग घ ङ च छ ज भ
 ञ ट ठ ड ढ ण त थ द
 ध न प फ व भ म य र
 ल व श ष स ह क्ष त्र ज्ञ
 ङी १ २ ३ ४ ५ ६ ७ ८ ९ १०

प्र ङ उ ऋ ॠ ए ऐ औ
 क ख ग घ ङ च छ ज भ
 ञ ट ठ ड ढ ण त थ द
 ध न प फ व भ म य र
 ल व श ष स ह क्ष त्र ज्ञ
 ङी १ २ ३ ४ ५ ६ ७ ८ ९ १०

षड् ई ऊ ऋ लृ ए औ अः
 क ख ग घ ङ च छ ज झ
 ञ ट ठ ड ढ ण त थ द
 ध न प फ ब भ म य र
 ल व श ष स ह ण न ज्ञ
 श्री १ २ ३ ४ ५ ६ ७ ८ ९ १०

षड् ई ऊ ऋ लृ ए औ अः
 क ख ग घ ङ च छ ज झ
 ञ ट ठ ड ढ ण त थ द
 ध न प फ ब भ म य र
 ल व श ष स ह ण न ज्ञ
 श्री १ २ ३ ४ ५ ६ ७ ८ ९ १०

ॐ नमो भगवते वासुदेवाय ॥
 ॐ नमो भगवते वासुदेवाय ॥
 ॐ नमो भगवते वासुदेवाय ॥
 ॐ नमो भगवते वासुदेवाय ॥
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 ॐ नमो भगवते वासुदेवाय ॥
 ॐ नमो भगवते वासुदेवाय ॥
 ॐ नमो भगवते वासुदेवाय ॥

ॐ ऐं ह्रीं क्लृप्ते ए औ ऋ
वृक्षे न धि उ च द ज भ
श ट ठ ड ढ श ण थ द
ध न प फ ब म य र
ल व श ष स ह ळ ग झ
नी १ २ ३ ४ ५ ६ ७ ८ ९ ०

ॐ ह्रीं क्लीं मृमृए डौं ध्रुः
क ख ग घ ङ च छ ज झ
ञ ट ठ ड ढ श स थ द
ध न प फ ब भ म य र
ल व श ष स ह क्ष त्र न
नी १ २ ३ ४ ५ ६ ७ ८ ९ १०

जय महान भारत

जय महान भारत

जय महान भारत

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SYMBOLICAL LETTERS

The psychological import of certain words is often dormant. The shapes too have certain basic emotion. The task in creating or infusing intellectual, emotional quality to the shape of words can be called the 'Montage' way. In such cases one reads the words, and along with it, due to visible associative symbols, one also feels the import of the word by mere sight.

Symbols are communicative by themselves- and lettered symbols enhance the meaning by underlining it.



मधुराला चामुण्डाली

प्रलयप्रचलित हस्तहस्त
निर्गमसंगीत

उशोक चन्द्रवृक्ष प्रिय
अमृतसर मन्दिर

शंभु

विषेकावन्द

दौड राधा उल्लास
हरं वीणा



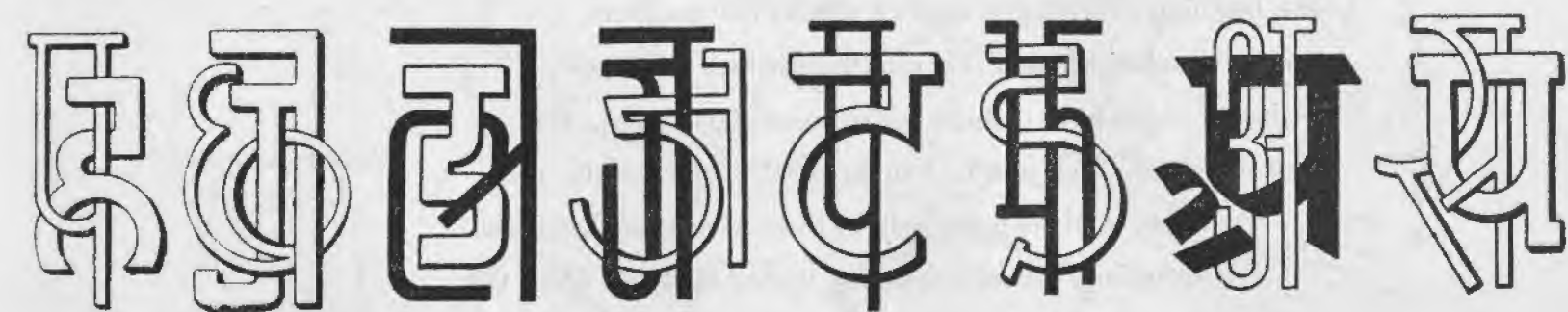
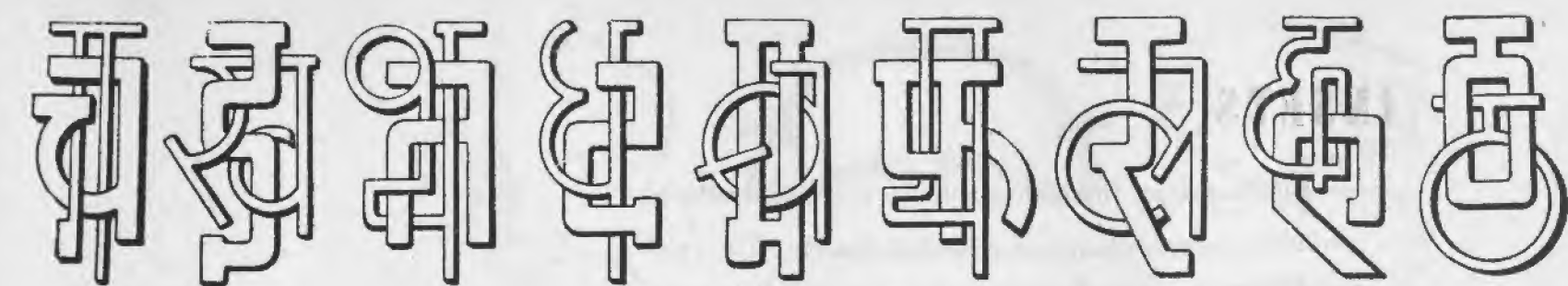
जीवन

कापल

अनुराग

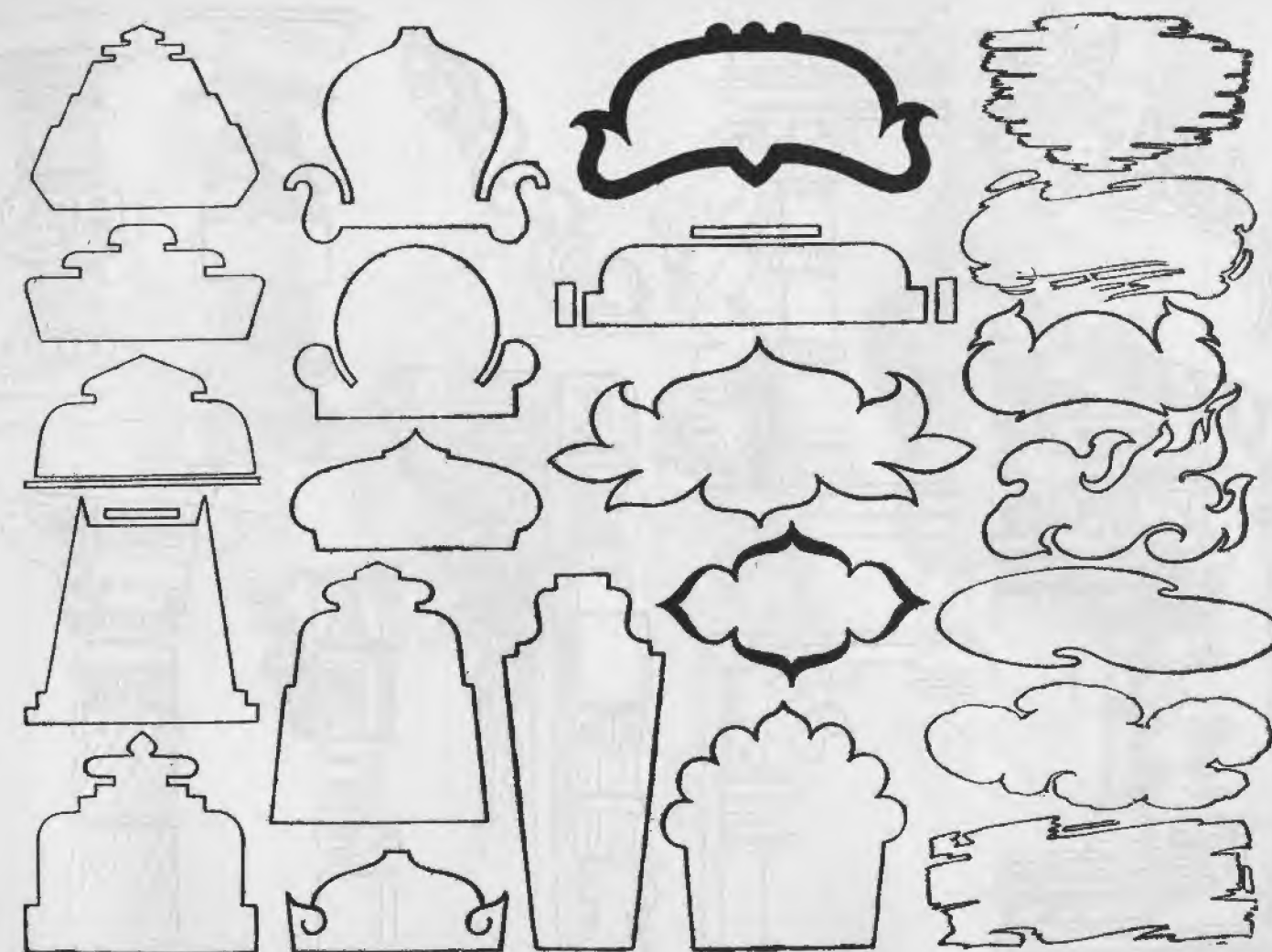
INITIALS & MONOGRAMS

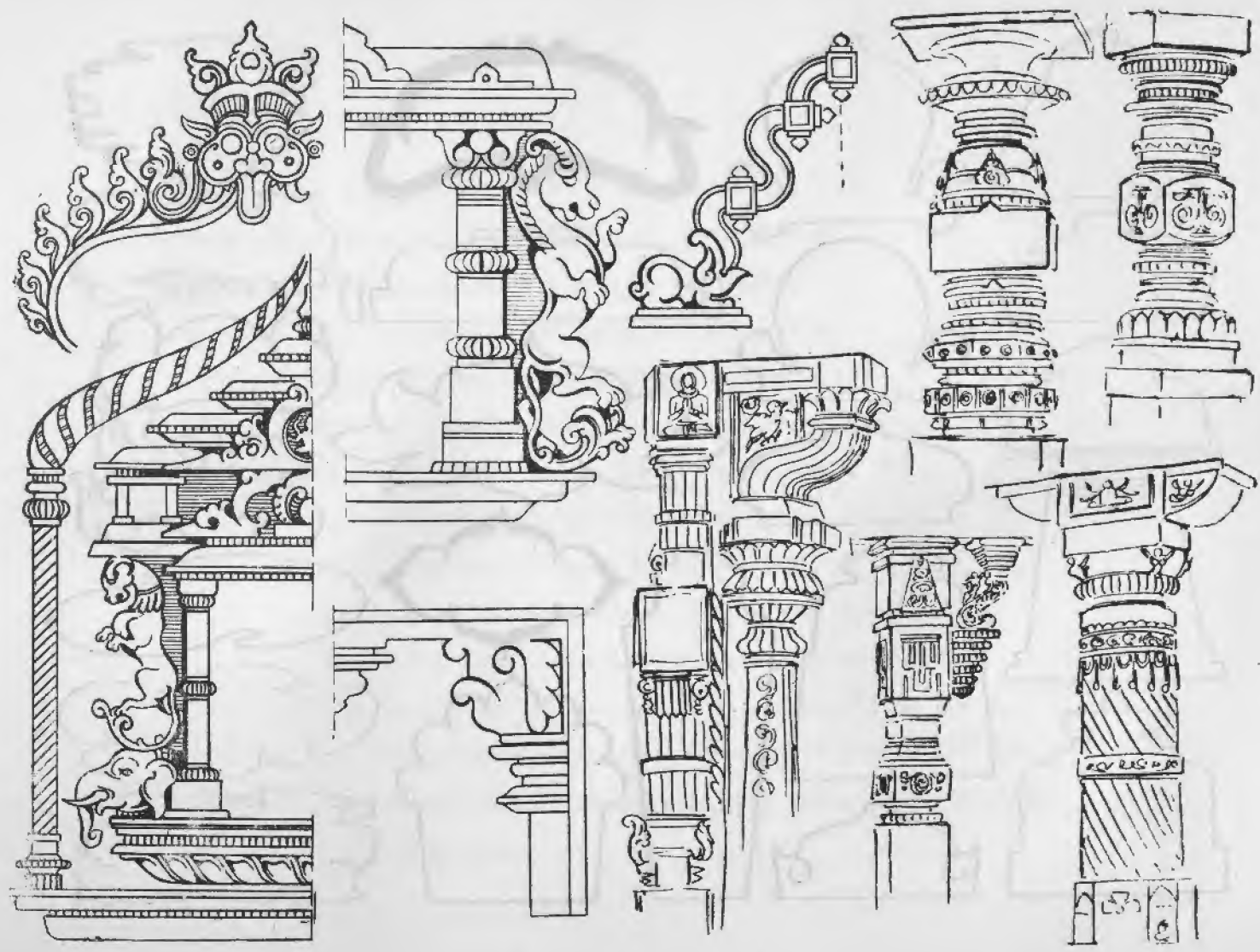
The problem of creating a compact unit of two or three letters is not uncommon to working artist. The joining should be such that none of the letters get mutilated or effaced in the usage. Each letter should maintain its shape and entwining should be kept in limit. Above all clarity is an important quality and should always be kept in view. The individuality of the constituents of monograms can be maintained by change of type, variation in point, in direction or texture.



INSETS

Insets are an interesting subject and an inventive mind can create shapes of exceeding beauty. The value of insets is realised particularly when the title matter, or a beginning of a chapter needs a special notice. Here we have taken considerable care to illustrate only those, insets which have definite Indian-ness about them. Lotus motif, arch motif, temple motif, flame motif, are chosen, and with the help of these arch types, endless variations can be attempted by the student. Any cursory study of Indian architechural drawings will give innumerable ideas for insets, and students of design should profit by them. The various illustrations given can be used with advantage for preparing attractive lay-outs of documents, certificates and other papers of legal importance.



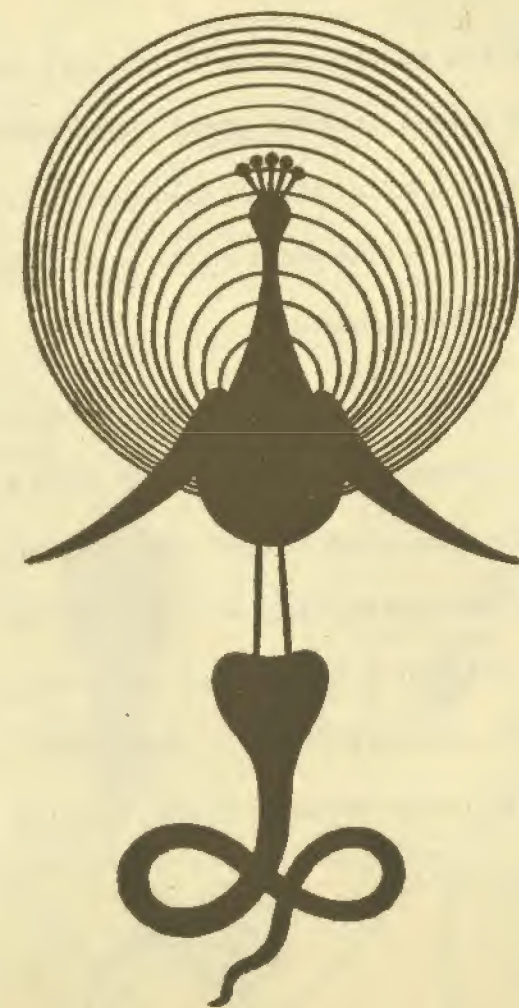


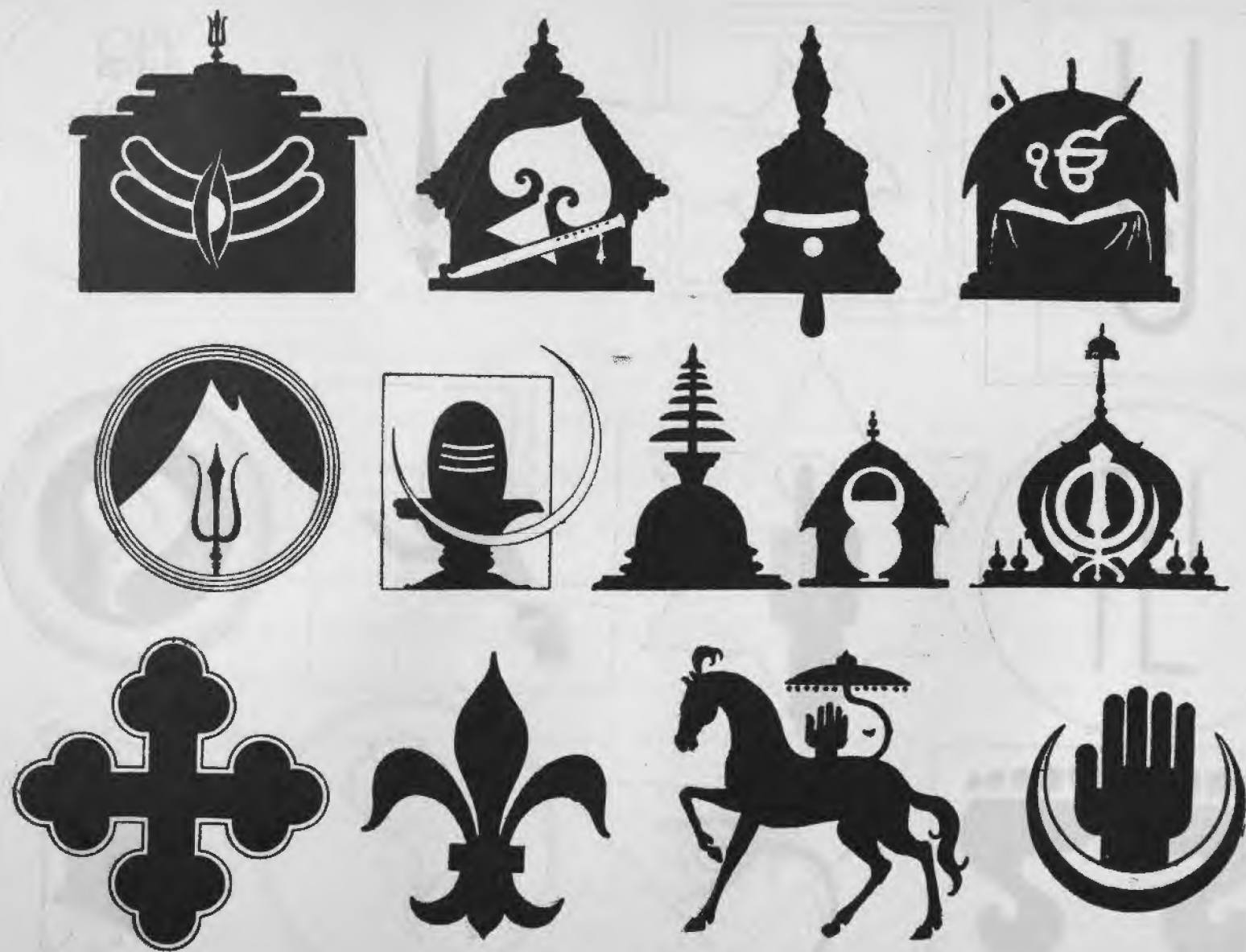
EMBLEMS

The essence of Indian art can best be understood, by the study of our past; when religion was not averse to tolerance and when philosophical outlook was not given only to a chosen few.

There are ample evidences in the vedic literature, of rivalries being settled by passages-at-arms and discussions. Another aspect of their catholicity was that the Aryan victors were considerate towards their gifted victims. They often adopted the pantheon of Dravidian deities and made them their own. By a long process of assimilation a unified culture of Bharat took crystalline shape, and it can justly be matter of pride to those who belong to it.

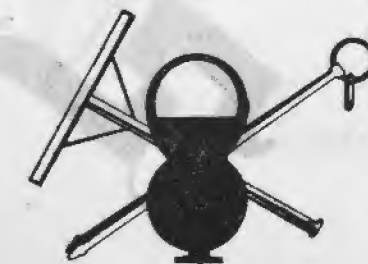
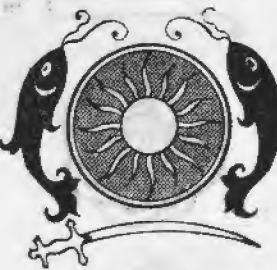
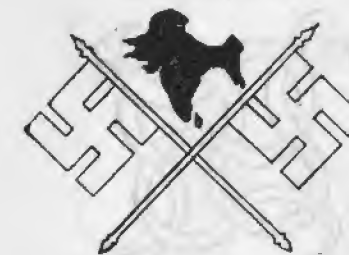
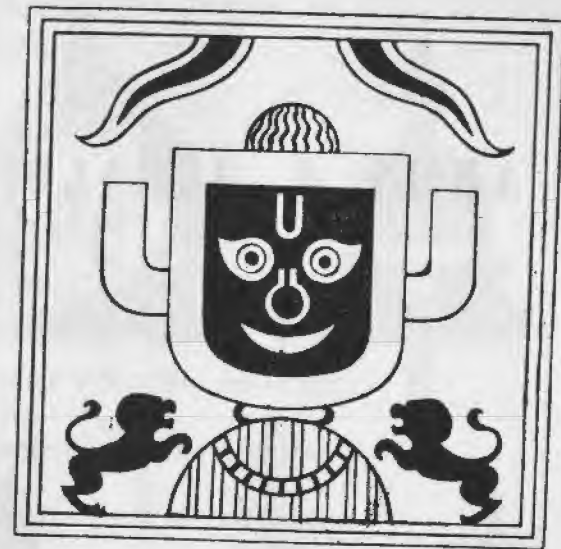
Numerous religious sects thrived along, simultaneously. Sakta, Vaishnava, Tantikas, Brahmins, Mahayanists, Hinayanists and innumerable variations of these lived in harmony. The emblems collected in this, are particularly chosen from the ancient illustrations and texts, and from the traditionally accepted objects having symbolic content.

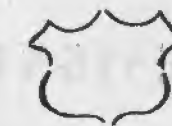
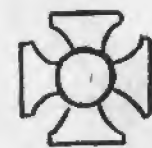
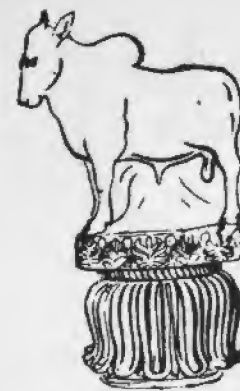
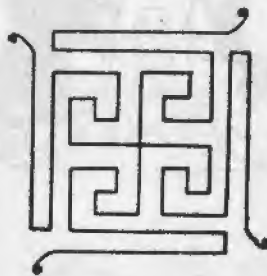




COAT OF ARMS & HERALDIC DESIGNS

In these designs various animals symbolising some particular quality are taken. Some distinctive object is chosen to stand for certain qualities or for certain professed aims. A balance stands for justice. A bull for productivity, Sword for protection—a shield for similar motive. Lion for strength, Elephant for good nature and wealth. All these are enumerated here and some of the successful example of the Coat-of-arms are also included to show the manner prevalent in our times.







DESIGNING

Indian art has a distinctive contribution to make to the wealth of worlds' designs. The matchless quality of our older textiles, is deservedly famous. Great sensibility in organising and planning were required for it. All our older sculptures, manuscripts, furnitures and textiles show ample evidence of our designing sense. One distinguishing characteristics of Indian design is that, in it we do not find nature

imitated or copied; here Nature is understood and lived. Designs have as it were their own inner vitality; they grow, they flower like the ones in Nature, but with strict dimensional emphasis. That is why, roses in flower pot, do not find favour in Indian design. Here its purpose is first well-defined, and within that definition motif moves, veers and flowers. Indian design therefore can accommodate any motif of animal and vegetable world and yet look an ordered intellectual exercise.





Along with human depictions we find some magnificent designs in the frescoes of Ajanta. Here it is a veritable feat and a matter of joy. Colours and lines, motifs remote from naturalism like half-bird and halfman-everything weaves into the dominant rhythm design. The ultimate effect is like a necklace of precious gems continuously brilliant.





Ellora, Elephanta Badami, Amaraoti, all these have splendid encrustations of superb designs and any student of design will find a perennial source of reference. Similarly the various profusely decorated columns of South Indian temples will give an added source of beauty. The faculty of designing was acute and alert, the artists never copied or imitated the naturalistic poses. Their treatment was ever formal and which enabled them to work monumental as well as minute, with an equal sureness of handling. Their vision pierced beyond the visual and tried to grapple with the ideal. No drab, reality--They know that even-drab reality hides the ever-fresh flow of the eternal and the ideal. Their gods, goddesses, upsaras, Kinnaras, Yakshas all took to wings in an impassioned flight to verified stratus.

Geometric designs are really a foreign influence Especially of Islamic culture, which did not tolerate natural representation. They have brought in repeating decoration.



Here we have given some rudimentary principles of design and the stages in arriving at a required result.



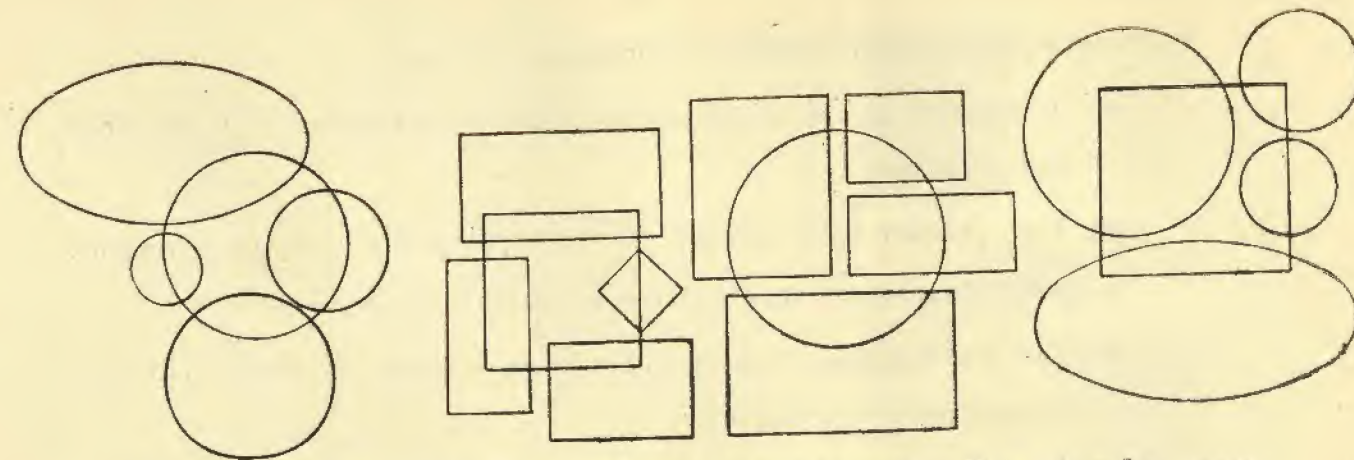
The first stage in design is division of available space; second in order comes, determination of the chief 'Motif', and third is the elaboration of the main motif, as required by the sub-divisions of space. Elaboration need not be repetition. By way of accent and variety a different motif can be brought in, but it should undergo a necessary rhythmic transformation before it can lend itself for use.



L A Y O U T & C O M P O S I T I O N

This section is purely of a utilitarian significance. Lay-outs are in usual demand for modern newspaper industry. Products are marketed. Good marketing and sale presupposes able press-campaign. A press-campaign is only successful when impressive and attractive lay-outs are put up. Lay-outs hence have assumed an importance unpredicted before.

Lay-out's chief problem—is organisation of space with the advertising



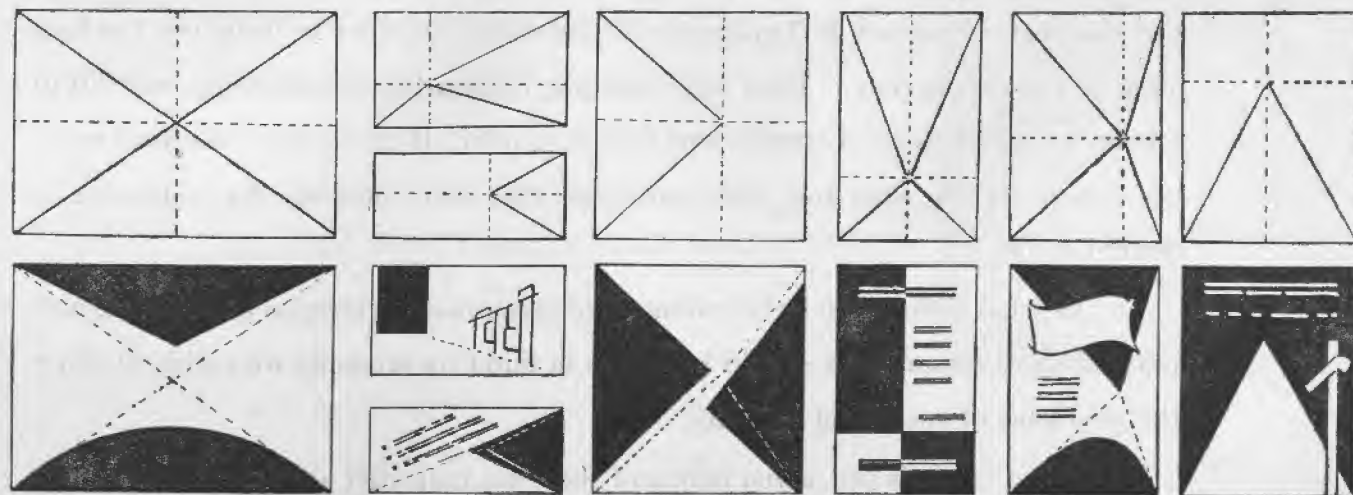
write-up and its illustration in a novel, and attractive way. It is therefore necessary to create a balance in Typography—and sketch in order to bring out the best point of the commodity. Even able handling of drawing and lettering will fail to achieve required result if quality and layout is poor. Here we have outlined several charts of lay-outs and also indicated the best methods for achieving a desired result.

In what follows we have enumerated some basic principles of aesthetic and psychological import and should be borne in mind by students who wish to solve the problems of successful lay-outs.

Some symbols are given here and their use indicated along with.

- (a) A point or a dot signifies a momentary position.
- (b) A straight line is as we know a locus of a point running; so it has speed and direction.
- (c) Two parallel lines running show sympathy and unity in movement. When Juxtaposed closely it also indicates emphasis.
- (d) Two lines covering show an added interest—while divergence indicates estrangement or indifference.

(e) Vertical line shows ascent and stability.



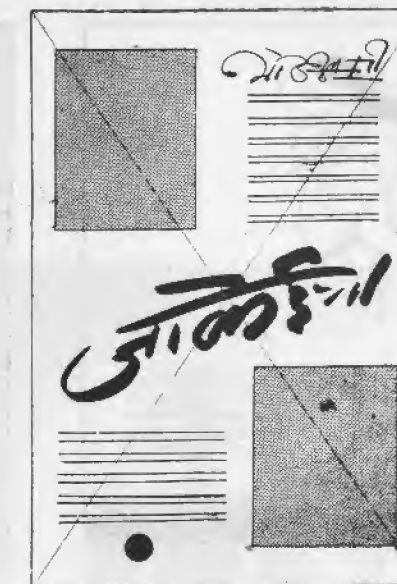
(f) Horizontals emphasize peace and rest.

(g) A thin line, evinces intensity of pitch.

(h) A dotted line shows weakness or slackened interest.

(i) Line crossing another line—loses its speed till the crossing and regains its immediately after, creating an island of arrested interest.

(j) A wavy line is rhythmic; it has less speed and directness.

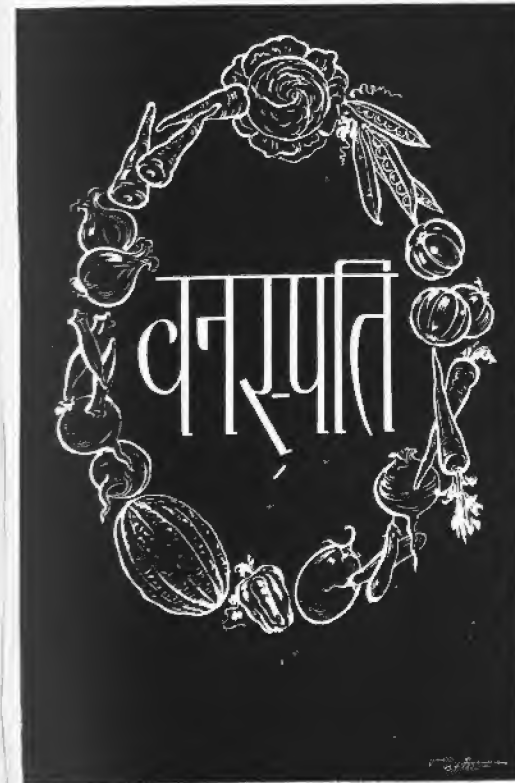
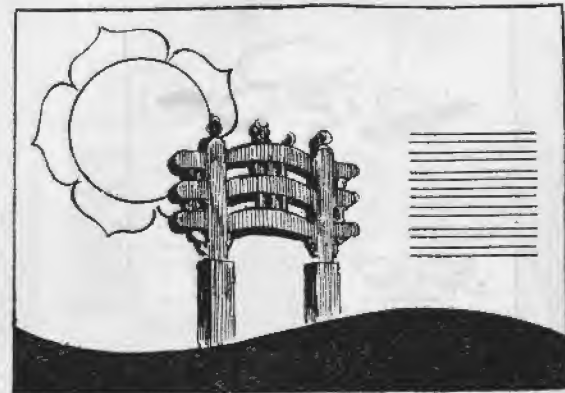
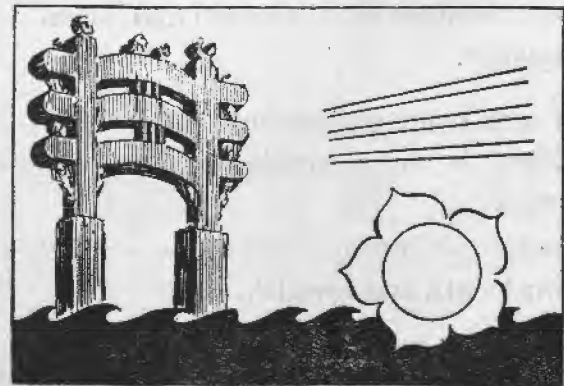
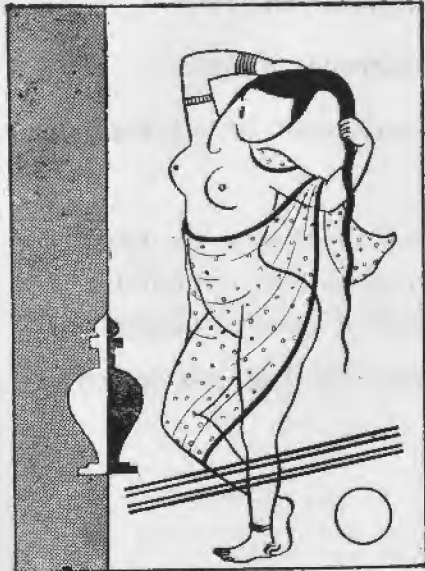


(k) Zig-zag line is uncertain and weak, but it arrests eye, because of its unusual and unexpected quality.

(l) Circle or arch being regular hold little interest. Ellipse is more exciting and retains vision longer.

(m) A square has an inconvenient space because of uniform length and breadth.

(n) A rectangle with varying length and breadth is suitable area for art layout work.

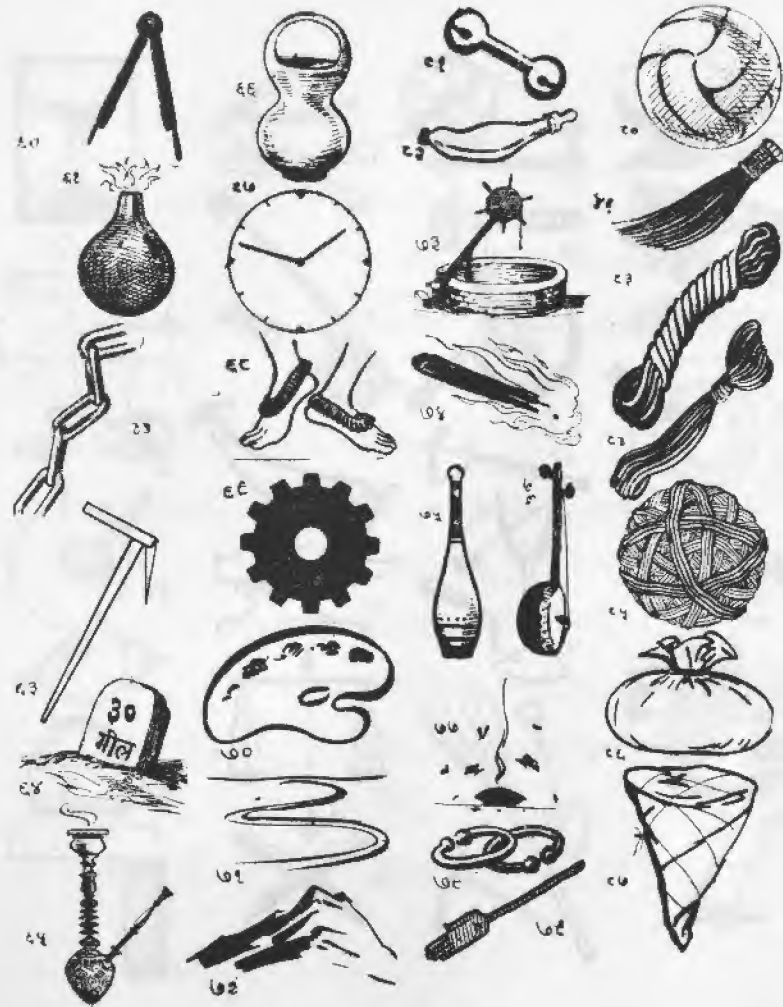


| SYMBOL. | SIGNIFICANCE. |
|-----------------|--|
| Flower bud | —Love-beauty, purity, innocence, childhood, possibility. |
| Envelope | —Secret message-or protective covering. |
| Lamp & Pitcher | —Life. |
| Footprint | —Remembrance, guidance, or following. |
| Hand impression | —Challenge, Horror. |
| Key | —Solution, way to success. |
| Flour mill | —The ultimate grinding by time. |
| Cob web | —Entanglement, Illusion. |



| | |
|--------------|--|
| Target | —Victory, or aims. |
| Seal | —Justice, or genuine quality authenticity. |
| Sand clock | —Evanescence and uncertainty of life and time. |
| Chain | —Bondage, unity, relation. |
| Mile post | —Achievement. |
| Dial | —Industry. |
| Broom | —Cleansing. |
| Bones | —Disintegration. |
| Skull | —Starkness of Death. |
| Bottle & cup | —Luxury. |





Pellet Bow —Guard attack.

Mountain Peak —Height, Glory, Steadfastness.

Mill wheel —Labour, Industry.

Feeder —Nourishing.

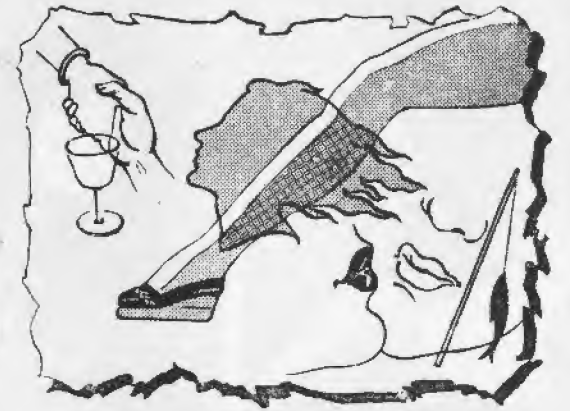
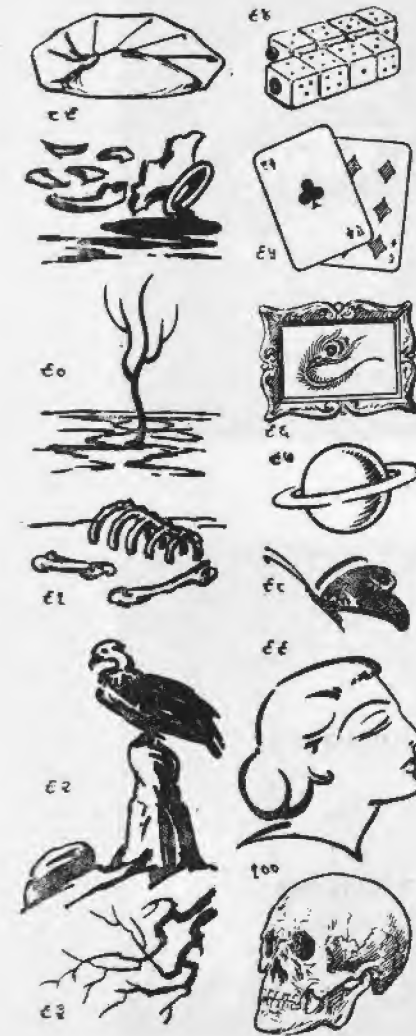
Boat —Journey life.

Cock — warning.

Withered tree—Famine, autumn.

Playing cards—Luck, risk.

Broken pitcher—Famine end.

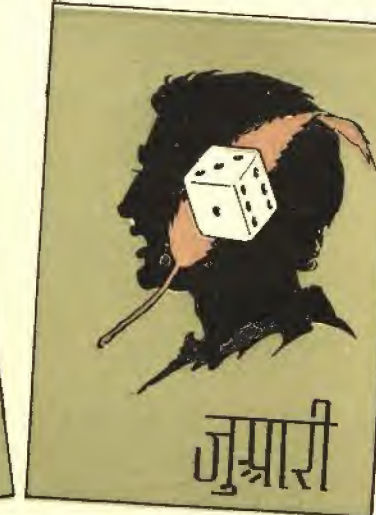
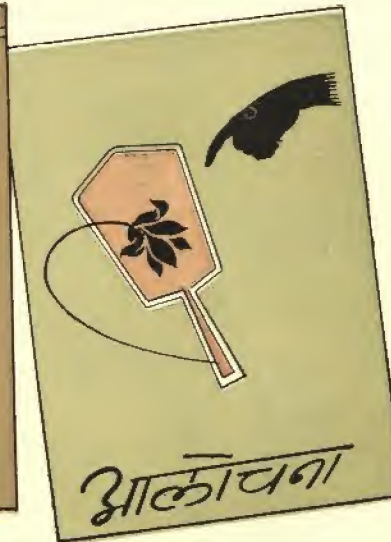




Now by way of examples we have illustrated here a few works.

Blindness of man is emphasised by writing on two eyes. Utter desolateness & isolation is pictured in, with a leafless unornamented tree.

Gambler's life which is just a matter of habitual excitement, and which has a tasteful and dark future, is shown in similar strain.





The origin of ornaments is very obscure and there have been many explanations for their "raison de-etre". But the most plausible is the one of Horror of the "Vaccum". Nature abhors vacuum. Primitive man in the midst of blank cave spaces of his Dwellings was always at a tense expectancy-because of the ever present dangers in the environment. His mind had to create a logical fabric for its intimate consumption. Hence the birth of paintings and decorations. A plain textile was a drab affair. He invented designs which relieved his eye—multiplied his joy, and what is more his mind by a some sort of superstition, infused them with some protective powers. Mind is a maker of reality as well as dreams. The primitive man relieved his horror and the vaccums and blanks by symbols, totems, signs, paintings and ornaments.

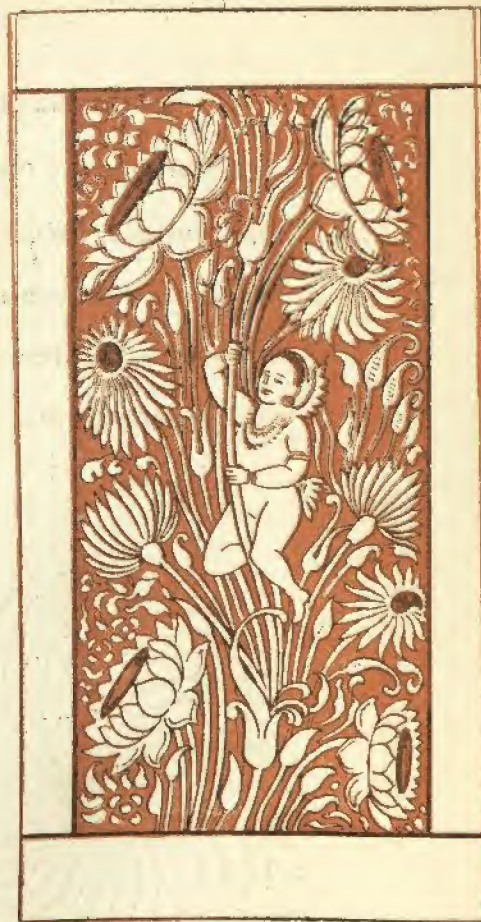


The Indian ornaments have quite a distinguishing past. Mohenjo—daro and Harappa are replete with the superb designing sense of the people. Later the Andhras, Kushana and Guptas, created a homogenous script of designing. By then the oft repeated motifs of elephants, Bulls, Lotus, Lion, and women had attained a traditional status. Ajanta, Ellora, Mahabalipuram and the south Indian temples are standing testimony to their innate creativity in designs and



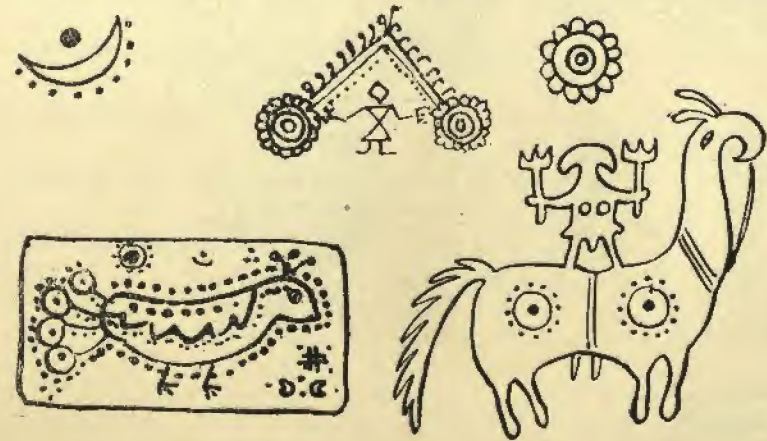
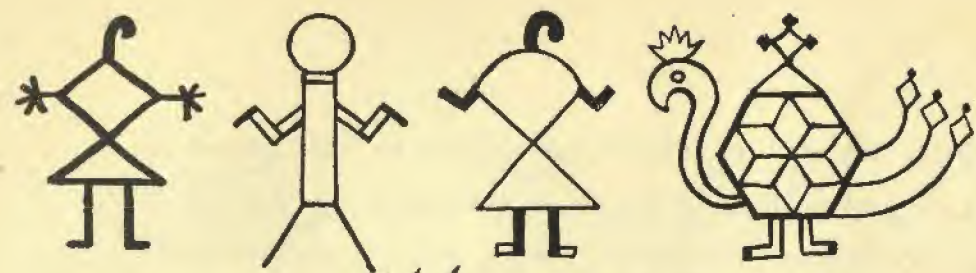


ornaments. No place has been ignored. Bands, panels, covers, arches, capitols, columns, bases had been chosen as so many opportunities for ornament. Another fase of Indian ornamentation can be seen in the religious and social festivals; and in the various ceremonies of life.



Rangoli and alipona are routine decoration followed by the women in South India and Bengal. Apart from these we can see the innate love for design in the objects of every day utility; Bed covers, sarees, cholies, ghagras, and innumerable other things of use are worked with intimate love and care for the art. It is well nigh impossible to catalogue the names of various articles and their endless variety in designs.

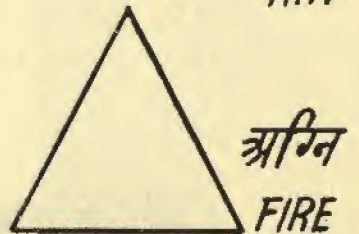




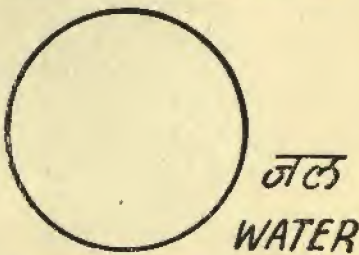
आकाश SKY



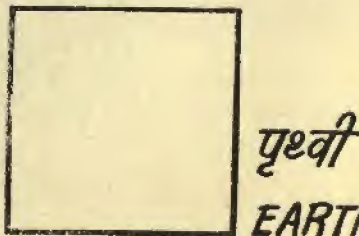
पवन
AIR



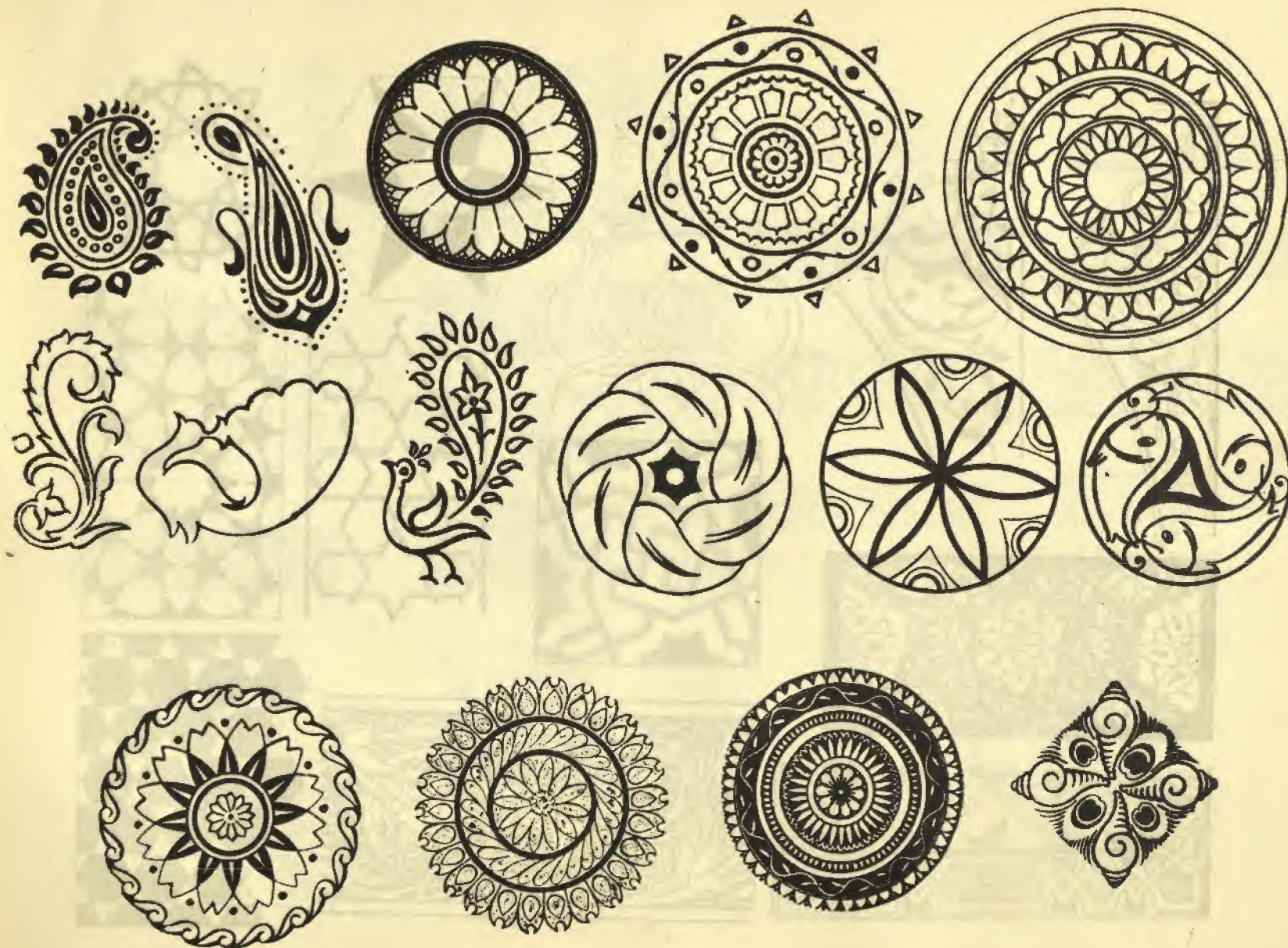
अग्नि
FIRE

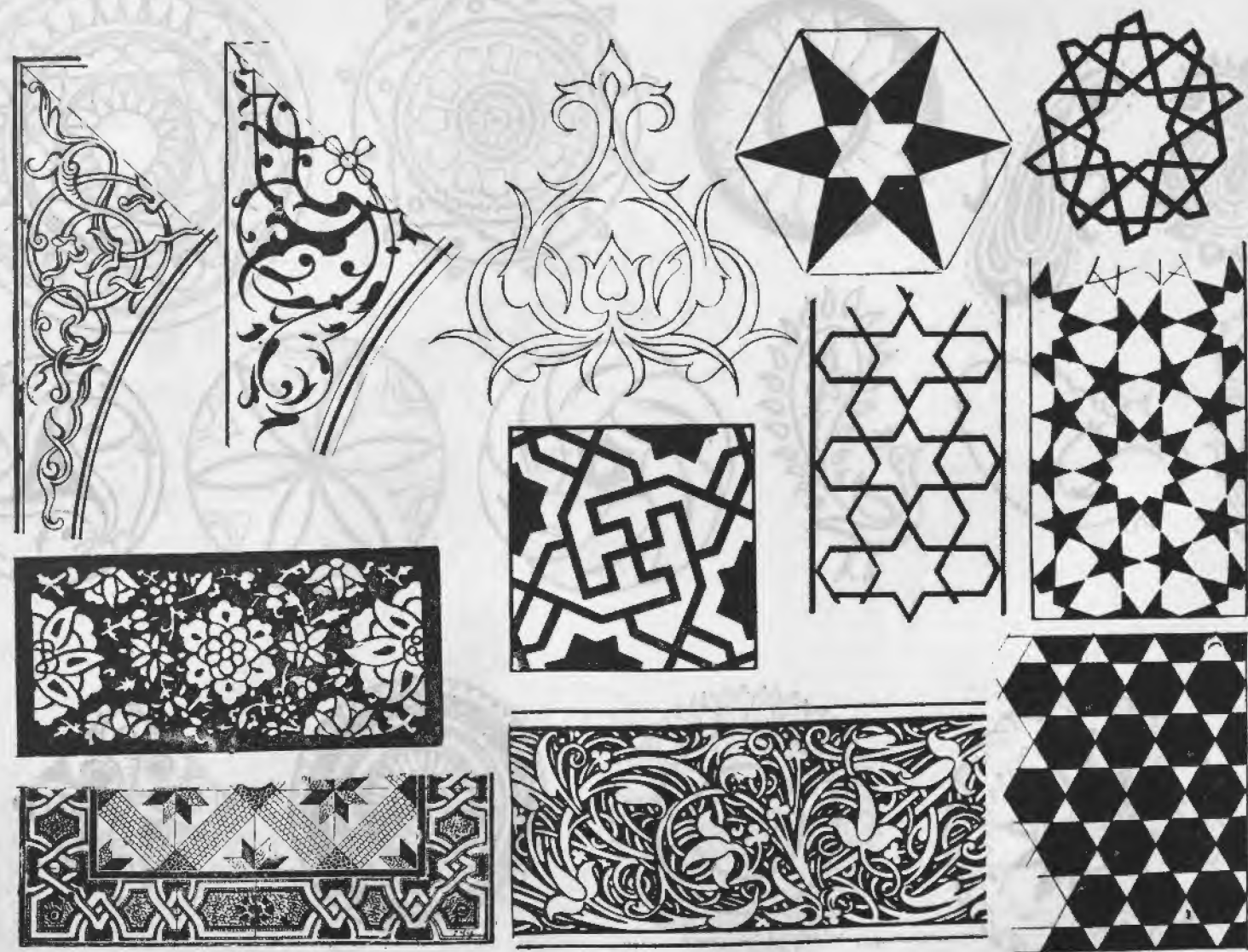
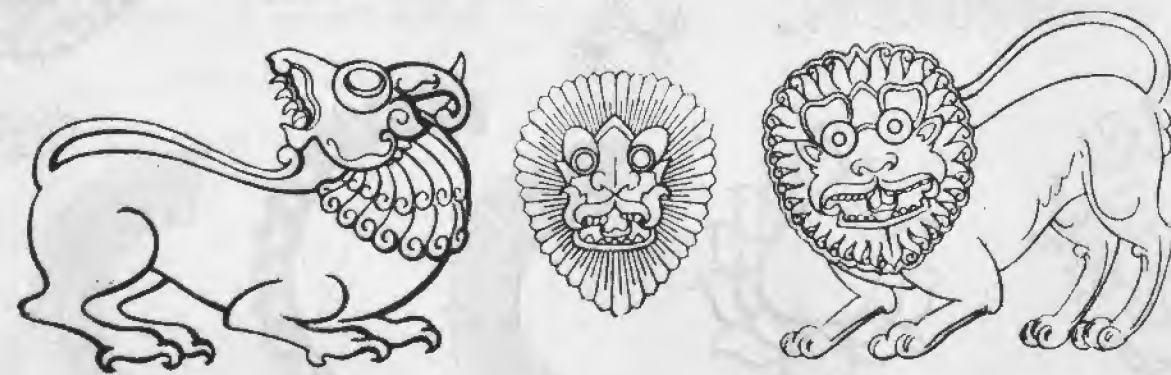
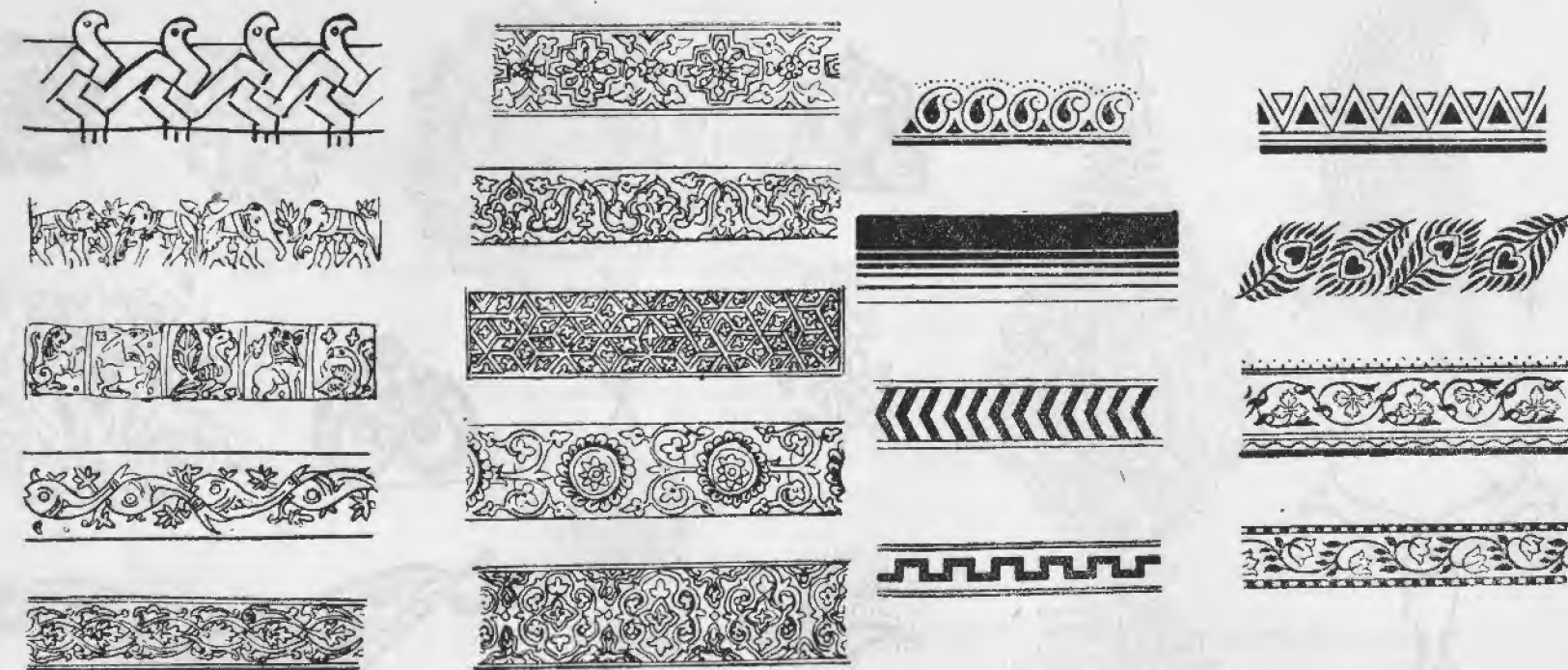


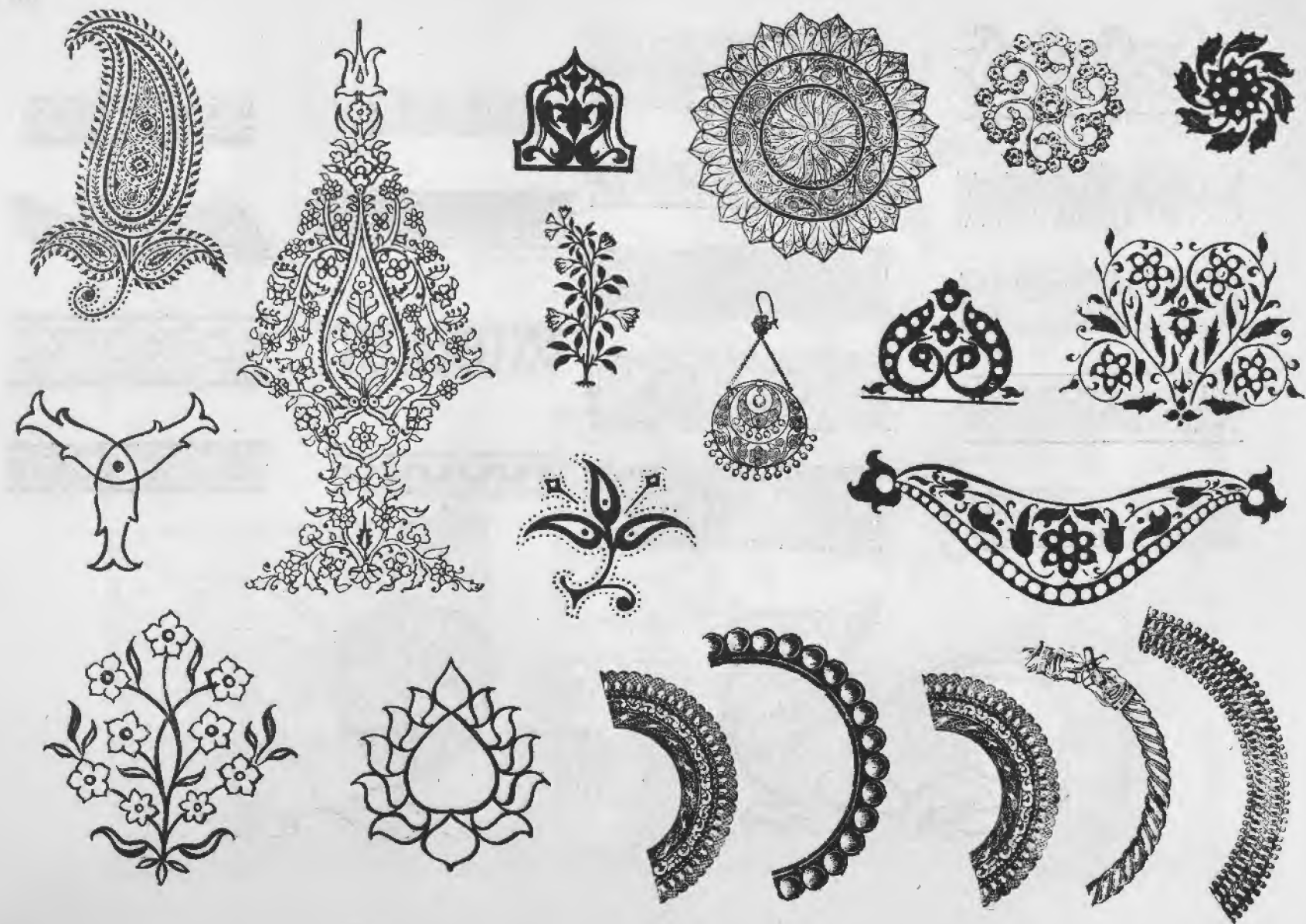
जल
WATER



पृथ्वी
EARTH







Reference in passing can be made here to various decorative aspects in Indian monuments. The classic and medieval Hindu art displays a tropical profusion of decorations. When we come down to Mughals—their we meet a geometric and floral combination. The happiest example of delicately spaced and proportioned the Taj is and will remain an eternal edifice beauty and sublimity. Here the architecture is full of graceful pride, and wealth.

The grand adorned interior of Diwan-e-Khas and Diwan-e-Am are in itself a tribute to the able workmanship of Indian craftsmen. Repetition is used to create texture. Symmetry is used for emphasising elegance. And colour is in the best taste of artistic tradition.



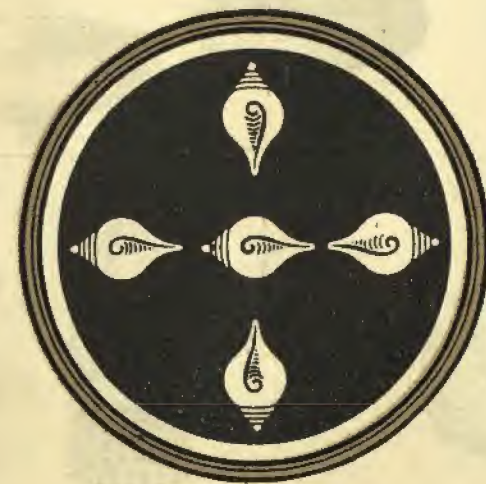
By way of conclusion we have appended some interesting designs of toys, musical instruments, ornaments, footwear, hair styles, Lastly the provincial types Indian men-and women is included as a ready reference.

The wooden and earthen toys of Banaras and Bengal have justly earned a name for their formal directness and primitively rich colour sense. A horse or an elephant in these toys have no naturalistic sophistication. Here is a plain and

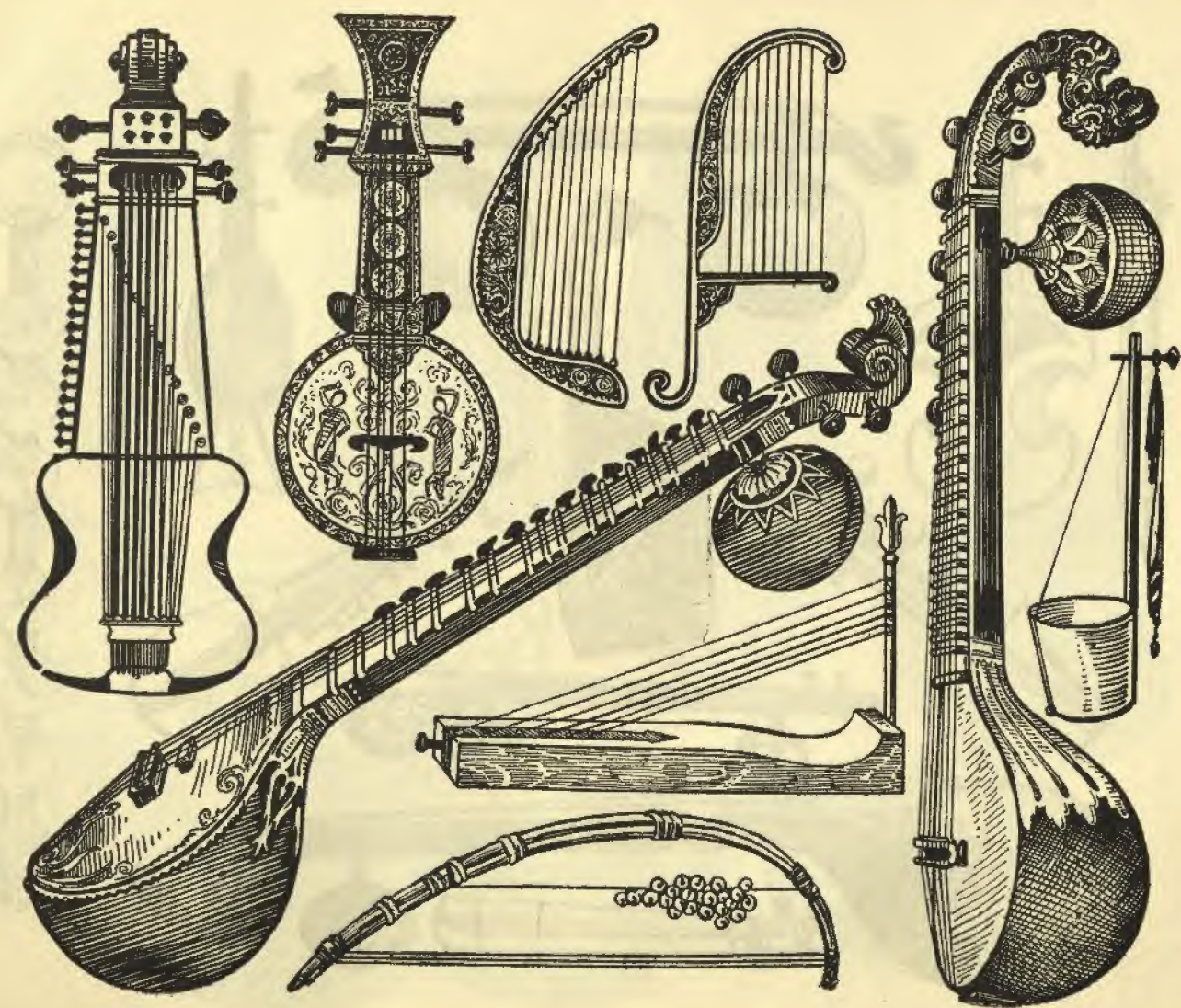
effective formal statement—This strength of lines is a matter of constant surprise. The work may be of a road side artisan who does his job unassumingly. But what strength and what sense of stability do they evince in their lines and colours.





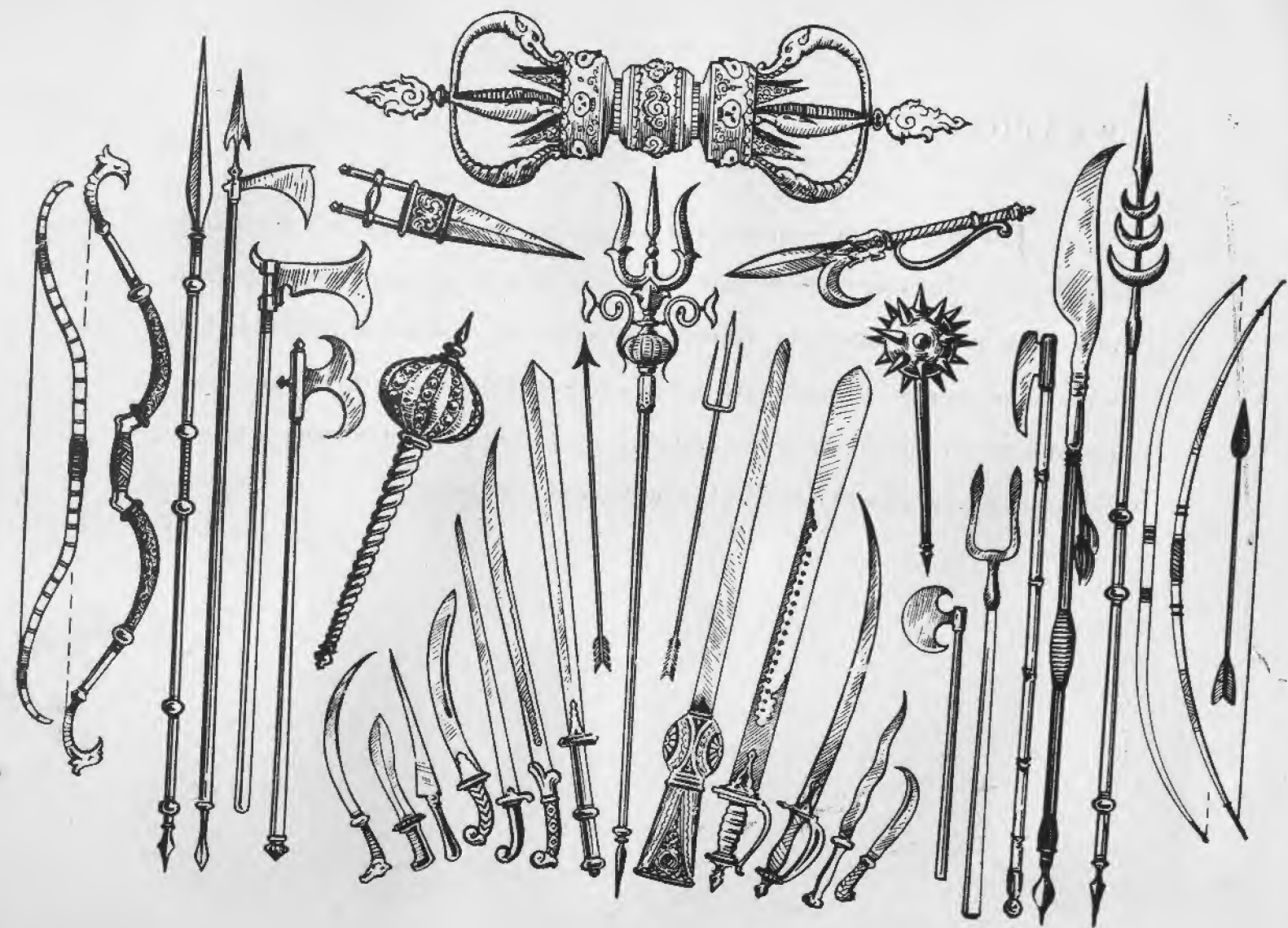






WEAPONS

The magnificent weapons and shapes of our weapons had been long appreciated. The history shows many instances when the kings and warriors from afar took pride in possessing weapons that were shaped on the arrivals of Indian repeated craftsmen. Our list here includes some popular shapes that have associated with our dieties and heroes and expected to be useful for a student who is called upon to work with historical or mythological accuracy.



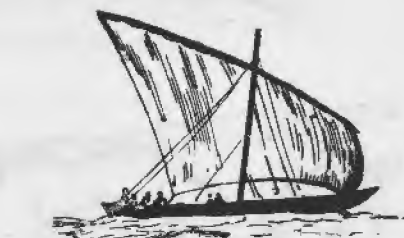
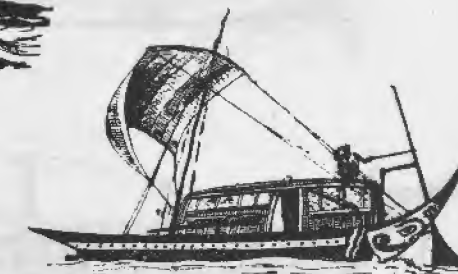
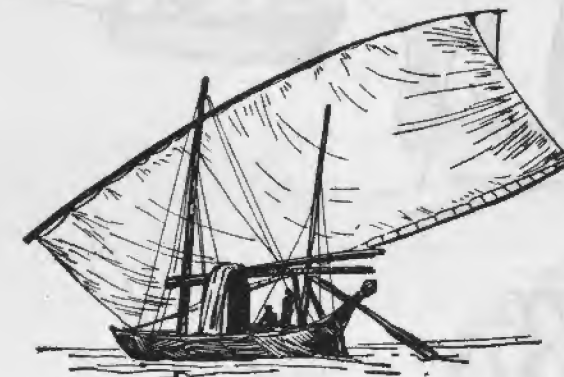
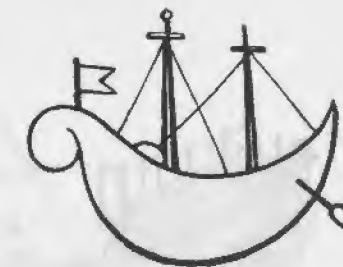
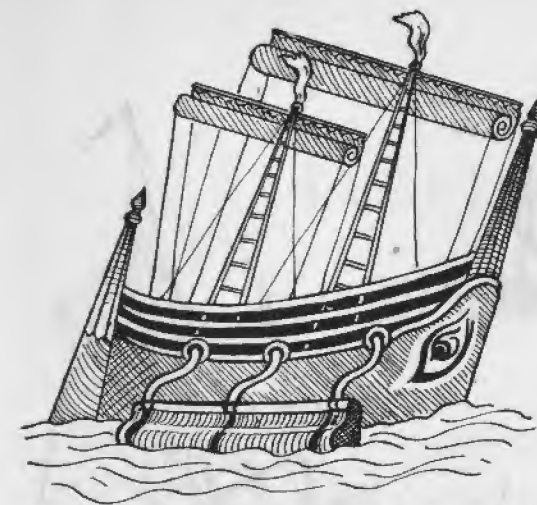
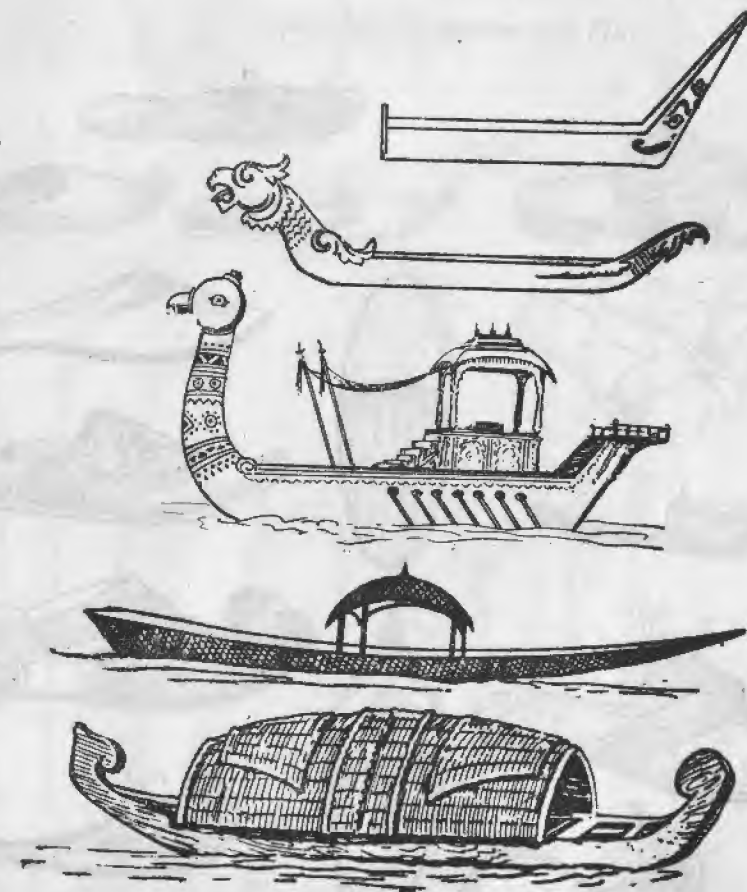
We have also given some illustrations of footwear, ornaments, hair styles. The utility of these will be apparent to any body whose interest in Indian art and craft is specialised and keen.

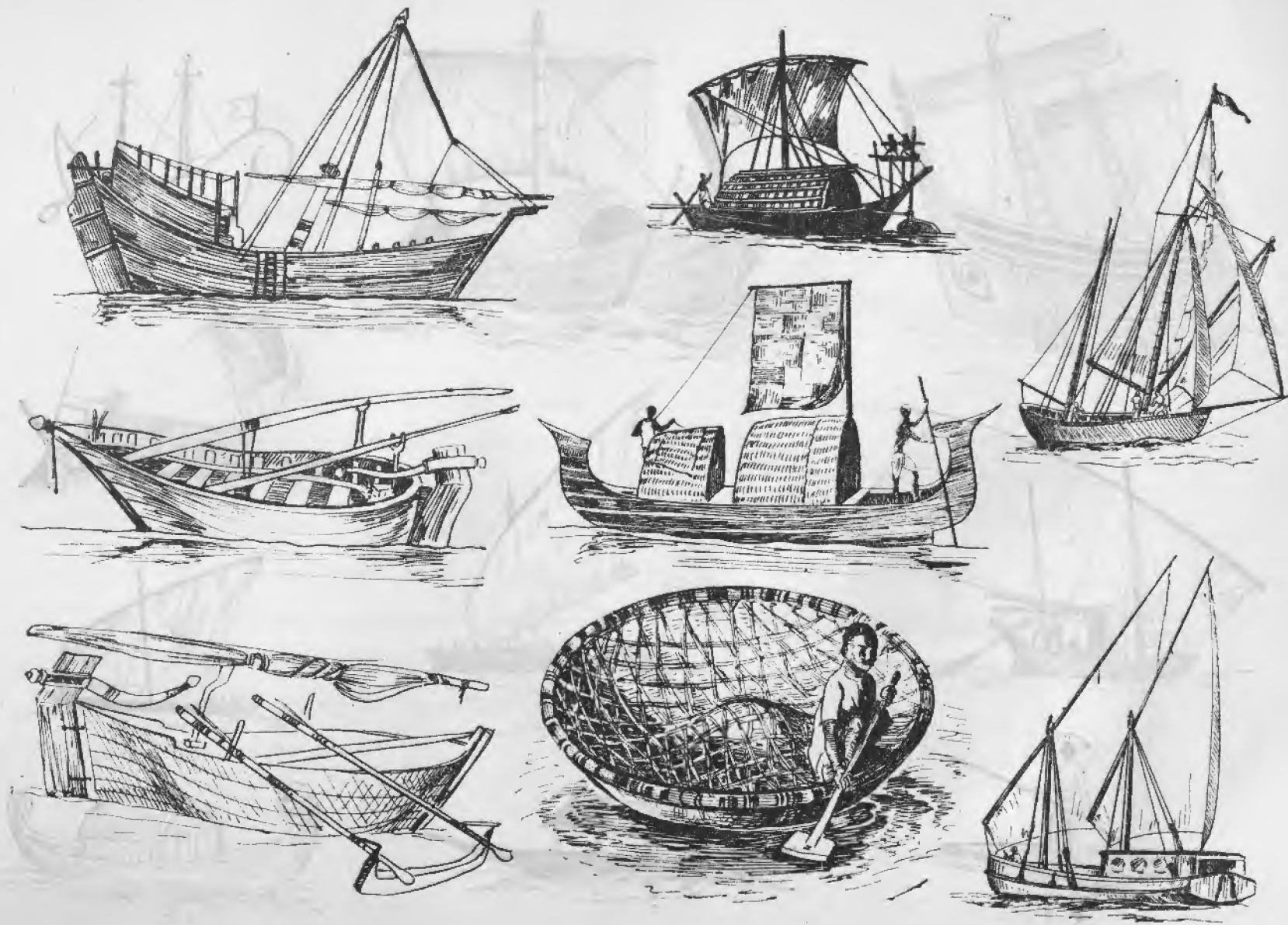


BOATS

The evolution of the country craft to a full fledged sails-ship, is an exciting study.

The old designers and producers of ships. Kept in their mind the traditional excellence of design. All the shapes were first planned and worked out in the best sense of artistic heritage. The innumerable excellent designs that we come across in Indian sea craft, own their quality to the artistic sensibility of the people.



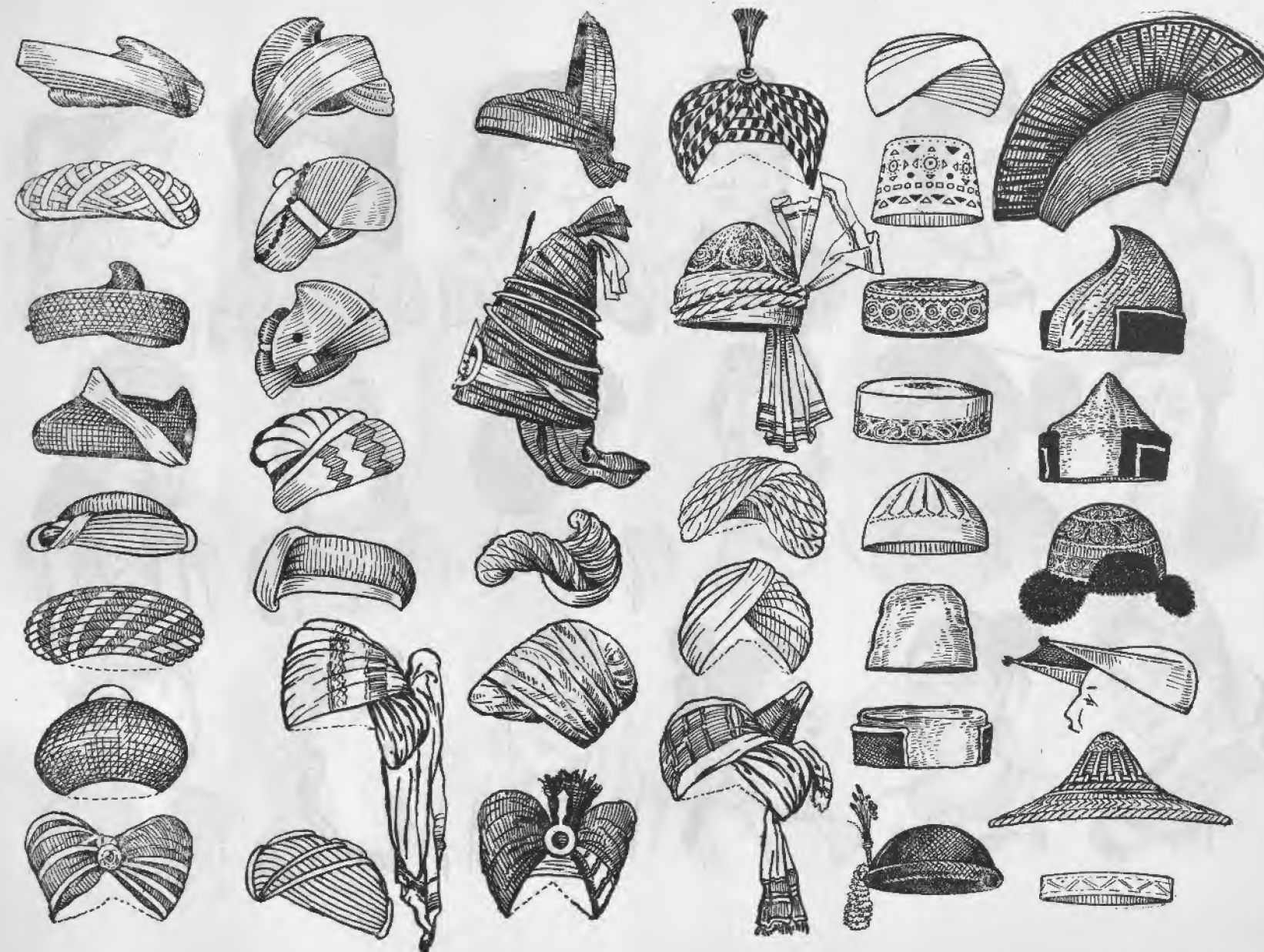
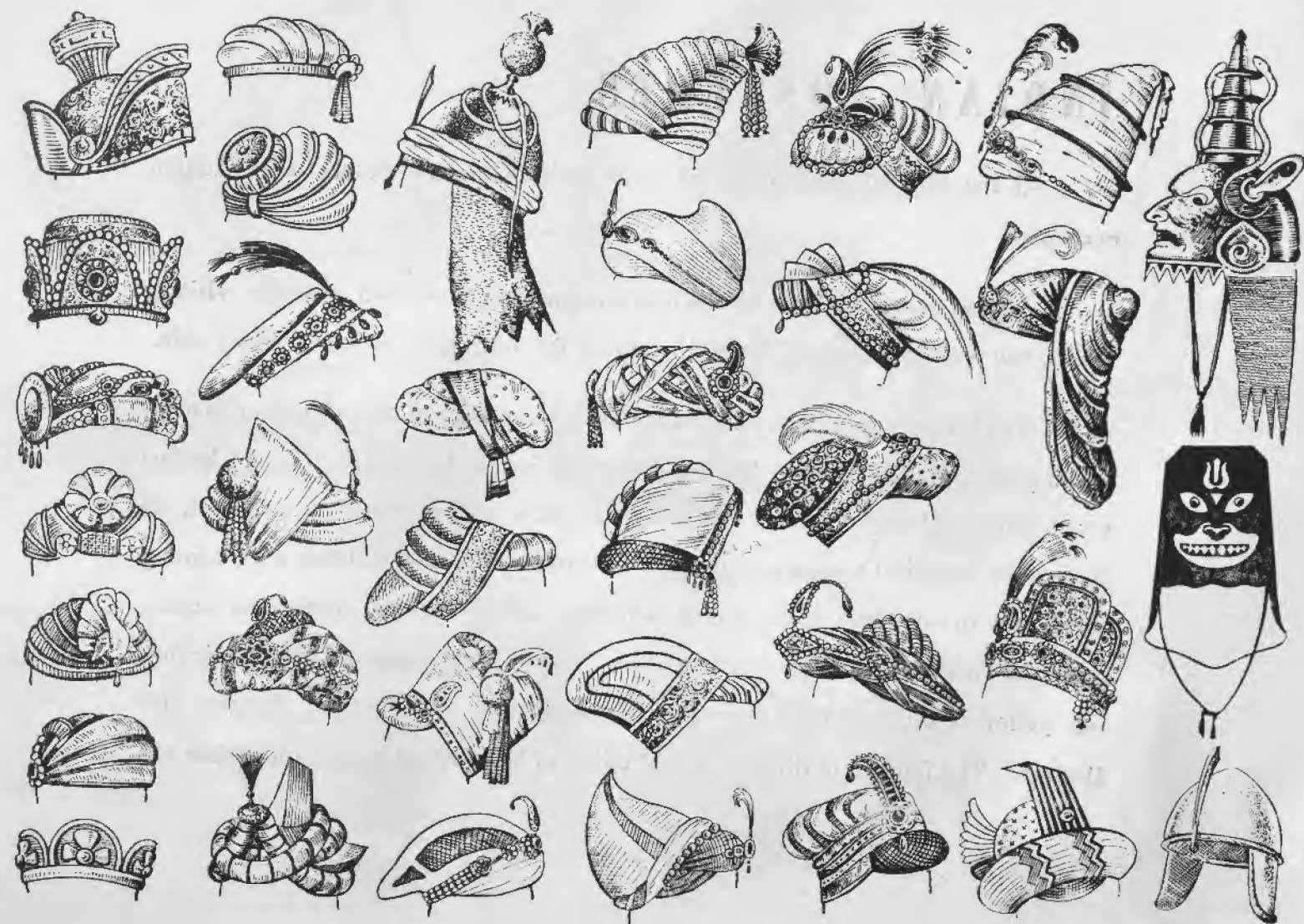


INDIAN COSTUMES

At the end of this book we have included some examples of Indian costumes.

Almost every tourist who has had an opportunity of even casually visiting India, has paid glowing tributes to the colour ful costumes of our country side.

The Rajputana village folks have during the course of several centuries evolved a picturesque apparel. A lower garment having richly printed designs-a bodice which have very daring shapes and designs, and a covering dupatta or odhani, all these have beautiful shapes and colour. In contrast we are in Malabar women going about only in one saree which also is in white. All these local variations accentuate the variegated quality of our dresses. South Indian sarees, with their rich red; yellow or blue has been very popular in districts like Madura, Banglor and Madras. The famous of dresses Khasi tribes of Manipur of Assam and Orissa are



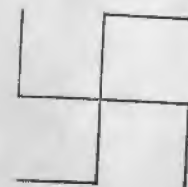




too well known to new elabration. Wheather on hills or on plains we come across a living sense of colour.

Head gear—itsself can be a subject of fascinating interest.

Unfortunately our rich heritage has been fast disappearing and almost a uniform style of dress is being evolved under the pressure of several factors economic as well as Sociological. Large mass producing mills and impact of foreign civilization has much to contribute to the fast disappearance of our rich local heritage.



DESCRIPTION

Lettering :—

The name of different faces
Page 31 Texila,
Page 32 Golakar,
Page 33 Shilakar,
Page 34 Geetika,
Page 35 Toolika,
Page 36 Atalic,
Page 37 Shankh,
Page 38 Vargakar,
Page 39 Chhaya
Page 40 Sohani,
Page 41, Damru,
Page 42 Kundel,
Page 43 Lata

Insets :—

Page 58, Gate Pillers
Dravidian Architecture
(South India).
Page 59, Gate Pillers
Dravidian Architecture
(South India).

Emblems:—

Page 66, Top Lord Krishna,
Jagan Nath Puri,
Page 66, Bottom, right
to left

- (1) Brahma (The Creator)
- (2) Shiva-linga and seven Snakes
- (3) Charana (God's sacred foot)

Coat-of-Arms from different Indian
States

Page 67,

From top to bottom

First Row.

- (1) Tilak (sign of Vaishnavas), Sun
and Hanumana etc. a sign of
Suriavanshi race, from Raghu
ancesstor of Rama.
- (2) Bow, Arrow, flag & Crescent etc.
a sign of Chandravanshi Race
from the ancesstors of Pandu.

(3) Map of India and swastika flag,
showing Indianism.

(4) Elephant heads, Trident, cre-
scent and sun, showing wealth,
protection and glamour.

Second Row

- (1) Two horses, fort, two swords
and a sign of foot, showing
strength, victory etc.

(2) A Bow, Bear, he-goat and a tower showing protection and defence.

(3) Sun, two fishes and sword showing prosperity, life and strength.

(4) Karmandal (holy pot) showing devotion.

Third Row

(1) Moon and two tridents showing strength and peace.

(2) Balance scale, Bull head, Lotus, Om and Swastika showing justice and peace.

(3) A Jain Symbol.

(4) Swastika sheild, two stages and lotus showing peace and progress.

Fourth Row

(1) Vaishnava sign, sword, lotus and a book showing strength, knowledge and victory.

(2) Balance scale and crescent a famous sign of Shah Jahan Moghal Emperor, showing justice.

(3) Dome of mosque, Holy Quran and Crescent showing Moham-madan Culture.

Page 68

From top to bottom

First Row

(1) Om, name of God, from Vedas.

(2) Narsinha Avatara (Hindu Mythology)

(3) Parvati and Shiva linga (Hindu Mythology)

Second Row

(1) Mother Ganges (Mythology)

(2) Nataraj (Shiva dancing)

From South India

(3) Bull, from Mohenjor-daro Seals

Third Row

(1) Mahavira, founder of Jainism.

(2) Satiya (Jain Symbol)

(3) Naga (Mythology)

(5) Swastika in typical style as a sign of Bhil Tribe (Rural)

Forth Row

(1) Crescent and star, sign of Islam.

(2) Mahakali (Death)

(3) Satiya in snakes.

(4) Elephant from Ajanta pannel.

Page 69 from left to right

First Row

(1) Bull, Asoka period.

(2) Lion " "

(3) Indian Cupid.

(4) Naga (King of Snakes)

(5) Sign of Christianity.

(6) Three signs of Christianity.

Second Row

(1) Nandi (Shiva's Bull)

(2) Gandharwa (Singer Tribe)

(3) Ashoka wheel, India's National Sign.

(4) Nagani (female snake, mythology)

(5) Three different shapes of Cross.

Third Row

(1) Gandharwa (singers) below and next Makra (capricorn)

(2) Lion.

(3) Baraq : The mule on which Mohammad ascended heaven.

Page 73, from left to right

First Row

(1) Faces of Krishana and Radha, (from Jagan Nath Puri)

Second Row

(1) Krishana and Radha in dancing pose (Orisa)

(2) Garuda the regent of the feathered race (from Bali Island)

(3) Spiner

Ornaments & Decoration

Page 96

Pottery Decoration (Mohenjo-daro)

Pannel from Ajanta

Page 106

First Row, from left to right

(1) Painted pot from (terracotta)

(2) Doll from Tippera Distt.

(3) Doll from Burdwan Distt.

(4) Doll from Rajasthan.

(5) Hanumana from, chittor.

(6) Elephant with a man, Bihar.

Second Row

1) Drum Toy, Delhi.

(2) King from Cylon.

(3) Boat, below two heads putli dance, Rajputana.

(4) Horse (Tippera Distt.)

(5) Girl with Majira(symbol) chittor

Indian Toys

Page 107

First Row

Various types of Kites.

Second Row

Different shapes of top (Lattu)

Left to right

- (1) Earthen
- (2) Wooden
- (3) Plastic
- (4) Wooden

Third Row

Phancoos, decorated lamp shades from Punjab.

Ganjeefa (Playing Cards)

Page 108,

First Row

- (1) King
- (2) Lotus
- (3) Queen

Second Row

- (1) Fishes
- (2) Shankha (Conch shells)
- (3) Rajput King

Page 109

Masks from various parts of India.

First Row

Left to Right

- (1) North India
- (2) Delhi
- (3) Punjab
- (4) South India

Second Row

- (1) North India
- (2) Punjab
- (3) Tibet
- (4) Punjab
- (5) U. P.

Third Row

- (1) Punjab and U. P.
- (2) Tibet
- (3) North India
- (4) Punjab and U. P.
- (5) Malabar

Page 111

Musical Instruments

The slanting figure in the Middle

A big size Horn Kulu side.

Figures on the upper side of the slanting figure.

Horns and Bugles used by Bhils.

Figures on the lower side of the slanting figure.

- (1) Nafiri, a kind of colornet
- (2) Narsingas, big horns used by Sadhus, Punjab side.

Page 112

First Row

Left to Right

- (1) Dholak, a kind of small Drum
- (2) Mridung
- (3) "
- (4) Dafli

Second Row

Left to Right

- (1) Nagara Big Drum
- (2) " Small Drum

Musical Instruments

Page 113

Left to right

- (1) Chimata
- (2) Gajrehhari (Bow)
- (3) Rubab
- (4) Veena
- (5) Saranga, village type
- (6) Gajrehhari(Bow)
- (7) Chimata with twelve Cymbols in the middle

Saroj Rubab

Page 114

From left to right

- (1) Sarangi (harp with 100 strings)
- (2) Pawaj
- (3) Harp Greek style.
- (4) " Arabic style.
- (5) Sitar (South India)
- (6) Ektara (Deccan)
- Salanting Sitar (North India) under Salanting Sitar top to bottom
- (1) Harp Egyptian Style
- (2) Bow

Weapons

Page 116

From left to right

- (1&2) Dhanush (bow)
- (3) Sang (lance)
- (4) Barchha (spear)
- (5&6) Talav
- (7) Gada (club)
- (8) Kanda (small sword)
- (9) Bagdad (dirk)
- (10) Buttan's Khokhari (poniard)
- (11) Teg (half sword)
- (12) Ring (sword)
- (13) Sirohi (sword)
- (14) Big Sang (sword)

- (15) Ban (arrow)
- (16) Shiva's Trishul (a three pointed lance)
- (17) Trishul (trident)
- (18) Patta (sword)
- (19) Khanjar (big dagger)
- (20) Sirohi (sword)
- (21&22) Bal Khani (dagger)
- (23) Surajmukhi Gada (Sun shaped club)
- (24) Takwa (small axe)
- (25) Doshal (two pointed lance)
- (26) Safarjang (axe)
- (27) Shawi (a kind of spear) Assam.
- (28) Sang (big lance)
- (29) Bow and Arrow
- Top-Vajra (a kind of bomb)
- Bishwa (a kind of dagger)
- Ankus (goad)

Footwear

Page 117

From top to bottom

First Row

- (1) Chappal (Nagpuri)
- (2) Kadawan (wooden)
- (3) Lady Shoe Punjab
- (4) Chappal
- (5) Shoe Rajputana

Second Row

- (1) Shoe Deccan
- (2) „ U. P.
- (3) Pothohari Punjab

Third Row

- (1) Lady Shoe U. P.
- (2) Lady Shoe Punjab and U. P.
- (3) Modern style Punjab
- (4) Mughal time shoe
- (5) Lady Chappal Peshawar
- (6) Typical Lahore
- (7) Pothohari Punjab

First Row

- (1)&(2) Ancient style Khadawan Wooden
- (3) Shoe (hill side)
- (4)&(5) Gujati and Nagpuri
- (6)&(7) Bombay and Punjab

Boats

Page 118

From top to bottom

- (1)(2)(3) from Lahore Museum
- (4) Kashmir
- (5) South India

Page 119 First Row

Top to bottom

- (1) Ancient ship
- (2) South
- (3) Malabar fisher-folk

Second Row

- (1) Ancient ship

- (2) Mashwa.
- (3) Boat from Kashmir.

Third Row

- (1) From Andhra coin 2nd century.
- (2) Ancient type ship East Bengal.
- (3) Bombay.
- (4) South India.

Boats

Page 120

First Row

- (1) Dhangi
- (2) Balao
- (3) Hodi with outrigger.

Second Row

- (1) Ancient type South
- (2) Vallom (Travancor)
- (3) Corele (Jangbhadra River)

Third Row

- (1) Boat (Bombay)
- (2) Bombay

Indian Crowns

Page 122

From top to bottom

First Row

- (1) King Poras Punjab.
- (2) Unknown Kashmir side, first century A. D.
- (3) Yaksha's Crown first century A.D.

- (4,5) Raja Bimbsar.
- (6,7) Unknown 2nd century A.D. (Texila)

Second Row

- (1,2) Unknown 2nd century A.D. texila.
- (3) Prithvi Raj Chouhan.
- (4) Rana Sanga.
- (5) Temoor Lame.
- (6) Babar.

Third Row

- (1) Rana Pratap.
- (2) Durga Dass Rathour.
- (3,4,5) Unknown, Rajputana.

Fourth Row

- (1) Sivaji
- (2) Peshwa
- (3) Tanaji (Sivaji's General)
- (4) Unknown Rajput.
- (5) Unknown Mughal.
- (6) Unknown Maratha.

Fifth Row

- (1) Mughal emperor Akbar.
- (2) Jahangir.
- (3) Shahjahan.
- (5) Tipu Sultan.
- (6) Mir Jafar (Bengal)

Sixth Row

- (1) Guru Gobind Singh
- (2) Maharaja Ranjit Singh
- (3) Last Mughal emperor Bahadur Shah Zafar unknown
- (4) and last Pahari Raja (Punjab)

Seventh Row

- Warriors Hats
 (1&2) Hindu types
 (1) Brass (2) Cloth (3) Mohammadan type

Head Dress

Page 123

From top to bottom

First Row

- (1) to (5) Maharashtrian type
- (6 to 8) Bengali

Second Row

- (1 to 7) Rajasthani

Third Row

- (1 to 5) Punjabi. Sikh warriors

Fourth Row

- (1) Patiala
- (2) Peshawar
- (3&4) Amritsari Lala turban
- (5) Multan

Fifth Row

- (1) Kangra Hill

(2&3) Kangra Cap

- (4) Boat style common cap
- (5) Kulah Kashmir
- (6) Gaddi cap Kangra
- (7&8) Kulu cap

Sixth Row

- (1) Tibet University cap
- (2&3) Tibet
- (4) Merchant cap (Tibet)
- (5) Summer cap Tibet
- (6) Peasant cap Darjeeling
- (7) Garhwal

Hair Styles

Page 124

From top to bottom

First Row

- (1) Gwalior
- (2&3) Nalinda

Second Row

- (1) Deva Dasi style
- (2) Hoysala Fashion 1100 A. D.
- (3) South India

Third Row

- (1) Gwalior Ancient type
- (2) Brahmin type
- (3) Hoysala fashion

Fourth Row

- (1 to 3) Common Modern style

Fifth Row

- (1) Tibet Royal family.
- (2) Kashmir girl with a cloth cap.
- (3) Modern Punjab.

Sixth Row

- (1) Kulu 100 years ago.
- (2) Mordern Kulu peasant girl.
- (3) Minali girl with a silver cap.

Different Faces

Page 125

From top to bottom

First Row

- (1) Maharashtrian.
- (2) Reddi women Godavari.
- (3) Santhal girl.

Second Row

- (1) Lambari Deccan.
- (2) Banjari Barhanpur Distt.

Third Row

- (1) Punjab hill bride
- (2) Ootakamand Toda tribe.
- (3) Bhil

Fourth Row

- (1) Punjab.
- (2) Delhi village type.
- (3) Bihar.

Fifth Row

- (1) Kulu girl.
- (2) Kashmir peasant girl.
- (3) Bhil

Sixth Row

- (1) Darjeeling.
- (2) Assam.
- (3) Rupalong tribe (India Tibet road)

Page 126

First Row

- (1) Deccan Brahmin.
- (2) Bengali.
- (3) Utra Pradesh (United Provinces)

Second Row

- (1) Madras.
- (2) Nihang, Punjab.
- (3) Minali (Kulu Kangra Distt.)

Third Row

- (1) Sindhi 100 years back.
- (2) Unknown.
- (3) Tibetan priest.

Fourth Row

- (1) Bairagi (Sadhu tribe)
- (2) Jangam (followers of Siva) Punjab.
- (3) Tibetan Royal Family.

Fifth Row

- (1) Gujrat (Kathiawar)
- (2) Sindhi.
- (3) Tibetan Merchant.

Sixth Row

- (1) Reddiman Godawari (S.I.)
- (2) Priest (Punjab)
- (3) Tibetan Royal Family.

Page 127

Different Male Faces

First Row

- (1) Jat, Rohtak side (Punjab)
- (2) Deccan.
- (3) Jat, Punjab.

Second Row

- (1) Unknown.
- (2) Maharashtrian Brahmin.

- (3) Sikh, Punjab.

Third Row

- (1) Merchant, Bombay.
- (2) Maharashtrian.
- (3) Punjab

Fourth Row

- (1) Madras.
- (2) Lucknow (U. P.)
- (3) Punjab Lala type.

Fifth Row

- (1) Seth
- (2) Peasant near Delhi
- (3) Gaddi Kangra hill

Sixth Row

- (1) Panda, Mathura (U. P.)
- (2) Rajput Peasant.
- (3) Kulu.

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At the end, we realise that inspite of our best interprise and efforts, it has been well nigh impossible to do full justice to a subject magnifide of which is equalled only by its profundity and subtly. Our attempt here, has been exclusively to indicate the students to the original source of inspiration. India, is a great country; great in art, literature and philosophy. If only we succeed in making the readers appreciate the genuine quality of our art-traditions, we would feel our work well rewarded.

